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The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



What is this? A practice engraving, says George W. Brett on Page 155.



Official Journal of The Essay-Proof Society

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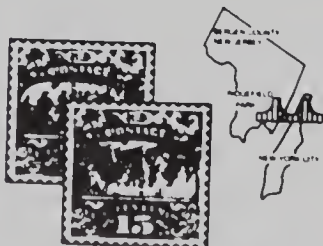
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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Practice Engravings

By GEORGE W. BRETT

Photographs by the author

WE have been shown a proof-type print, India on card, by Barbara Mueller, made from what we would term a piece of die steel, with practice engravings (see Figure 1). Obviously the engraver involved—assuming only one—was a letter man, and one who combined the use of ruling machines and etching with his hand work, even as it is done today. The styling indicated by the designs suggests the American Bank Note Company as the establishment with which the engraver was associated, the individual designs relating to postage and revenue stamp usage.

The proof is in black with sinkage (size of the steel piece) measuring about 181 mm x 115 mm (7 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ "). A piece of metal this size is large enough, roughly, for a currency design, considering the U. S. size of today. Our illustration shows the presence of seven designs but on the print itself the beginnings of an eighth effort are present plus some other "doodlings". Six of the designs are reasonably complete except for the possible portrait or other central motif that would have been added by a different specialized engraver.

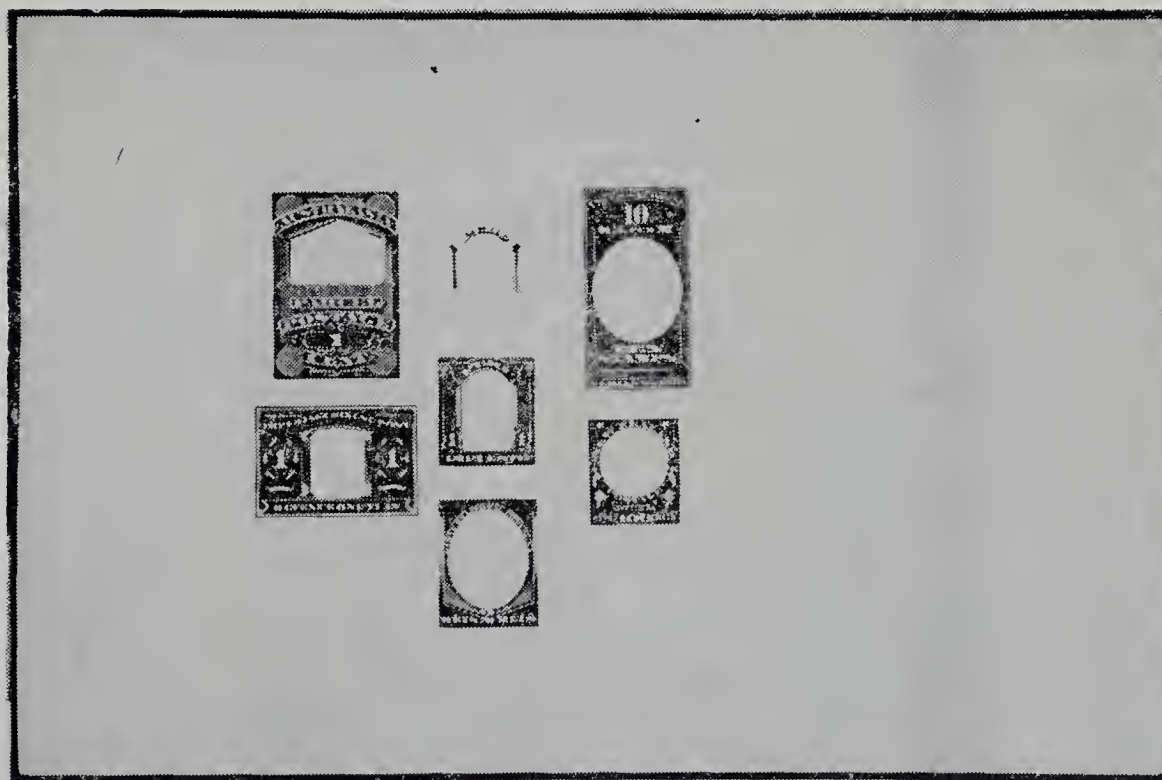


Figure 1.—Photo of a proof print from an engraver's practice piece.

Taking each design in turn by vertical rows from left to right, as in Figure 2, we have at upper left a large vertical-format frame design, using white lettering (as do all the designs), bearing "AUSTRALASIA" at the top and "PARCEL—POSTAGE—1—CENT" in successive lines. The frame at top and bottom has some features of the U. S. 7c Banknote issue but the overall size is more reminiscent of some of our revenues. The horizontal-format frame design below this one quite clearly reminds one of the U. S. Louisiana Purchase set of 1904, the two cent in particular, with many similarities. This design has the lettering "IMPERIAL CHINESE POST" followed by numerals "1" on each side and "REVENUE ONE YUAN" below.



Figure 2.—Area of "finished" engravings on proof.



Figure 3.—Abandoned start of the frame engraving at top of second vertical row.

In the second vertical row is an unfinished effort at the top with "PERU" above and a preliminary outline of "IMPUESTO" below (Figure 3). Why wasn't this one finished? Well, we suspect that the engraver found that what he had done was a bit out of balance, particularly that the bottom line of lettering is a bit too far to the right. In any event, he repeated his exercise below and this time he got it right and completed the job. The completed frame design, of course, is clearly similar to the 1c Cuba design of 1899 produced by our own Bureau of Engraving and Printing. In this case, however, we have "PERU" at the top, the numerals "1" below at each side, and "IMPUESTO" below.

The third and bottom design in the second vertical row is also an old familiar one, based on the U. S. 2c Banknote of 1883. The first thing to keep in mind is that this is a new engraving—not a laydown from an old die or roll. This can be established in several ways, and particularly by differences in details. First the size:

The issued U. S. stamp 0.78" x 0.985-0.995"

This print 0.775" x 1.00"

Practically on the money. Of course the lettering is different, with "INTERNATIONAL POSTAGE" and "REIS 2 REIS". On the latter the engraver was off again in his centering, with the left Reis closer to the edge of the design than the Reis on the right—but he didn't do this one over. As to other differences in comparison with the issued stamp, we find the pearls around the lower part of the oval are smaller, the shading below the shield as on the stamp is not present, the oval at the top does not come out quite the same relative to the horizontal background lines, the vertical shading lines at the top of the side bevels at left and right of the design total six each on the stamp, but five each on this copy, and so forth.

For the third vertical row the top design makes one think of a U. S. cigarette stamp, and there was one with "Series of 1910", but otherwise this design is not recognized as being similar to anything else. The lettering and numerals this time: "INTERNATIONAL" at the top followed by "10—\$3. per M—TEN—STAMPS" and "SERIES OF 1910".

The lower design in the right row is suggestive of a Brazilian stamp but we find nothing in actuality that appears close. The lettering this time: "NEW ZEALAND—POSTAGE—OFFICIAL" and "REIS 100 REIS". This completes our recap of the readily visible designs.

Starting a fourth vertical row is a beginning layout with a numeral "5" at upper left and "CINCO—CENTAVOS" at the bottom. The word attempted after the "5" at the top is just beyond our ken. There are also the beginnings of a caption toward the bottom of the central oval. Overall size is a bit larger than the 2-reis frame design at bottom center.

Elsewhere on this engraver's proof, in the apparent blank space at lower left, are three attempts at making small circles, two of them multiples (circles within circles). There are a few short diagonal lines scribed there also. At right center, are six well-spaced pencil points that have been pushed into the India paper in a small semi-circle. Below this are a couple of horizontal scribed lines, and still farther below a couple of short, slightly overlapping, small arcs. Of course, where the designs have been worked up are a number of scribed layout lines and associated points. This is particularly true of the two major unfinished attempts as the more finished designs have been cleaned up.

In sum, this all adds up to a practice workpiece, used by an individual to assist himself in improving his work. This could have been during apprenticeship but was probably later as the products in this case are actually quite good, good enough to have been used in fact. Still the designs, as such, have either been copied or are simply imaginary. We would also say that they do not constitute essays in the usual sense as they were

not made for a specific possible use, not even to be stock dies, but still they have a close association, particularly in the personal history of the engraver involved.

As to time of making we would say that the "Series of 1910" on the one design is a pretty good clue, as well as the usage of "Parcel Postage" on another, and that these were made during or following that immediate time of 1910-1914.

American Bank Note Co. Vignette Reproductions Distributed by Time-Life Books Part II

By Barbara R. Mueller

(Continued from Journal No. 142, Page 70)

THE first installment in these reports on what we called "the ultimate 'collectible' of 1979" listed the topics of each of the folios which would comprise "The Opening of the West" series. They were taken directly from the advertising brochures, none of which included "Lumberjacks". But since a folio of that name has been received, its contents will be recorded here before those of the other promised folios:

The papers are the same as those described in JOURNAL 142, as well as the attestation on the back of each item. The five vignettes are printed in black on a light cream background; the single stock certificate is entirely in green except for a red number. The vignette subjects are:

Lumber Camp, by Homer Lee Bank Note Co., about 1895 (a solitary lumberjack felling a tree).

"Special Chicago Mill and Lumber Co.", date unknown (ox cart hauling a redwood log).

"River Hogs" Guiding Logs Downstream, date unknown.

"Langston Rollway", National Bank Note Co., about 1860 (rolling logs down a river).

Raft of Sawed Lumber on the Mississippi, by Rawdon, Wright, Hatch & Edson, about 1850.

The stock certificate is of The Lake Superior Ship Canal Railway and Iron Company, by American Bank Note Co., date unknown, with five vignettes, left to right—two iron workers; locomotive running between a canal boat on one side and a lake steamer on the other; iron miners; lumbering scene with a covered bridge in the background; and a sailing vessel on an urban canal with a church steeple in the background and mounted tow horses (?) at the side.

This folio should be of special interest to collectors in the Great Lakes states since it deals largely with the lumbering industry in Michigan, Wisconsin and Minnesota, although West Coast operations also figure in the text.

The "America" Vignette on Three Classes of Security Paper

By Glenn E. Jackson



Figure 1. Die proof of the "America" vignette showing the Edmonds, Jones & Smillie copyright before the takeover by American Bank Note Co.

THE name given to the well known alegorical vignette "America" is a chauvinistic misnomer, I believe. Does it represent all of North America—the United States, Canada and Mexico—or just the United States? At any rate, this vignette has had many uses on obsolete bank notes, checks and United States currency. I will not attempt to make a complete listing of the uses at this time but give an example of it as it appears on each category of security paper.

A study of the die proofs of the vignette is interesting and revealing. The original has the identification of the maker in its copyright line across the bottom. It reads in

part, "in the year 1858 by Edmonds, Jones & Smillie". This firm originated in 1857 and was absorbed by the American Bank Note Company in 1859. It consisted of Francis W. Edmonds, a former bank president; Alfred Jones, a portrait and pictorial engraver; and William Cumming Smillie, a letter engraver. I believe it is safe to state that Alfred Jones engraved the America vignette.

After the original firm joined American Bank note, the latter affixed their name and assigned the die number 407.



Figure 2. The lower portion of the die proof of the "America" vignette showing the addition of American Bank Note Co. name and die number 407.



Figure 3. Use of the "America" vignette on an obsolete bank note circa 1860.



Figure 4. Use of the "America" vignette on a check of 1870.



Figure 5. Use of the "America" vignette on United States currency \$20 Legal Tender Note of 1863.

In Memoriam

George Townsend Turner

One of The Essay-Proof Society's most distinguished members died at the age of 73 of a heart attack on Aug. 14, 1979 at his town house in Washington, D. C. George Turner was a midwesterner by birth; a chemist by profession, the leading philatelic bibliophile in this country, and associate curator of the Division of Philately and Postal History of the Smithsonian Institution 1958-63. He was a highly successful philatelic exhibitor and the recipient of every major American philatelic honor as well as a signer of Great Britain's Roll of Distinguished Philatelists. In the field of essays and proofs, he distinguished himself with his *Essays and Proofs of the United States Internal Revenue Stamps*, published in 1974 by the Bureau Issues Association.

Wash Sketches of the Omaha, Trans-Mississippi Series, 1898

By LYNNE S. WARM

Photographs by the author

A Trans-Mississippi and International Exposition was authorized by an Act of Congress of 10 June 1896. The stated purpose of the Exposition was to illustrate the progress of and attract new settlers to the sparsely populated area of America west of the Mississippi River.

Throughout 1897 the Post Office Department received many requests from various sources asking for a series of stamps to commemorate the approaching celebration. All these requests were refused on the grounds that the exposition was not going to be important enough to justify such an issue.

Edward Rosewater, Omaha newspaper publisher and Publicity Chairman of the Exposition, wrote to Postmaster General James A. Gary in December 1897. In his letter he described the advanced plans of the Exposition and pointed out what a gigantic enterprise it was going to be. He further stated that a series of special stamps to commemorate the event would be mutually beneficial, as many of them would be purchased either as souvenirs or by stamp collectors.

In view of this, and as the enterprise had been given all Congressional privileges granted international expositions, including the right to strike memorial medals through the United States Mints, the government was almost obligated to accede to the request.

Mr. Gary's reply to Mr. Rosewater stated that a series of five values in the denominations of 1c, 2c, 5c, 10c and \$1.00 would be issued, but as preparation time was short, the aid of the Publicity Committee in suggesting appropriate designs would be appreciated.

The wash sketches for the five mentioned values were submitted by Mr. Rosewater on behalf of the committee. Although the designs were not adopted by the Post Office Department, the spirit they portrayed is certainly well in evidence on the issued stamps. Unfortunately the name of the artist of the sketches is not known.

REFERENCE:

A Historical Catalog of U.S. Stamp Essays and Proofs, The Omaha, Trans-Mississippi Issue 1898, by Clarence W. Brazer, N.Y. 1939.

Footnotes for Page 163

* Measurements are mine and in all cases do not tally with Brazer. Probably due to slight shrinkage of paper over 35-year span.

** Colors are Brazer's descriptions.



One Cent

A HERD OF CATTLE

Wash drawing on tracing paper, mounted on buff card

BRAZER 285 E-A

* Design Size
Card size

60 x 94 mm
89 x 139 mm

** Color

11m/2 o Van Dyke Brown

ONLY ONE KNOWN



Two Cents

MOUNTED INDIAN ATTACKING A DISTANT WAGON TRAIN

Wash drawing on tracing paper, mounted on buff card

BRAZER 236 E-A

Design Size
Card size

54 x 96 mm
89 x 139 mm

Color

5i/o 00-R Brazil Red

ONLY ONE KNOWN



Five Cents

A PLOWMAN

Wash drawing on tracing paper, mounted on buff card

BRAZER 288 E-A

Design Size
Card size

60 x 98 mm
89 x 140 mm

Color

23k/o Y Olive Green

ONLY ONE KNOWN



Ten Cents

A LOCOMOTIVE AND CARS

Wash drawing on tracing paper, mounted on buff card

BRAZER 290 E-A

Design Size	59 x 97 mm
Card size	89 x 140 mm
Color	49m/4B Bluish Black



One Dollar

FEMALE FIGURE HOLDING THREE LIGHTED TORCHES

Wash drawing on tracing paper, mounted on buff card

BRAZER 292 E-A

Design Size	58 x 102 mm	Color	171?o o-Y Raw Sienna
Card size	89 x 140 mm		

ONLY ONE KNOWN

United States C3 Large Die Proofs

By PHILIP SILVER

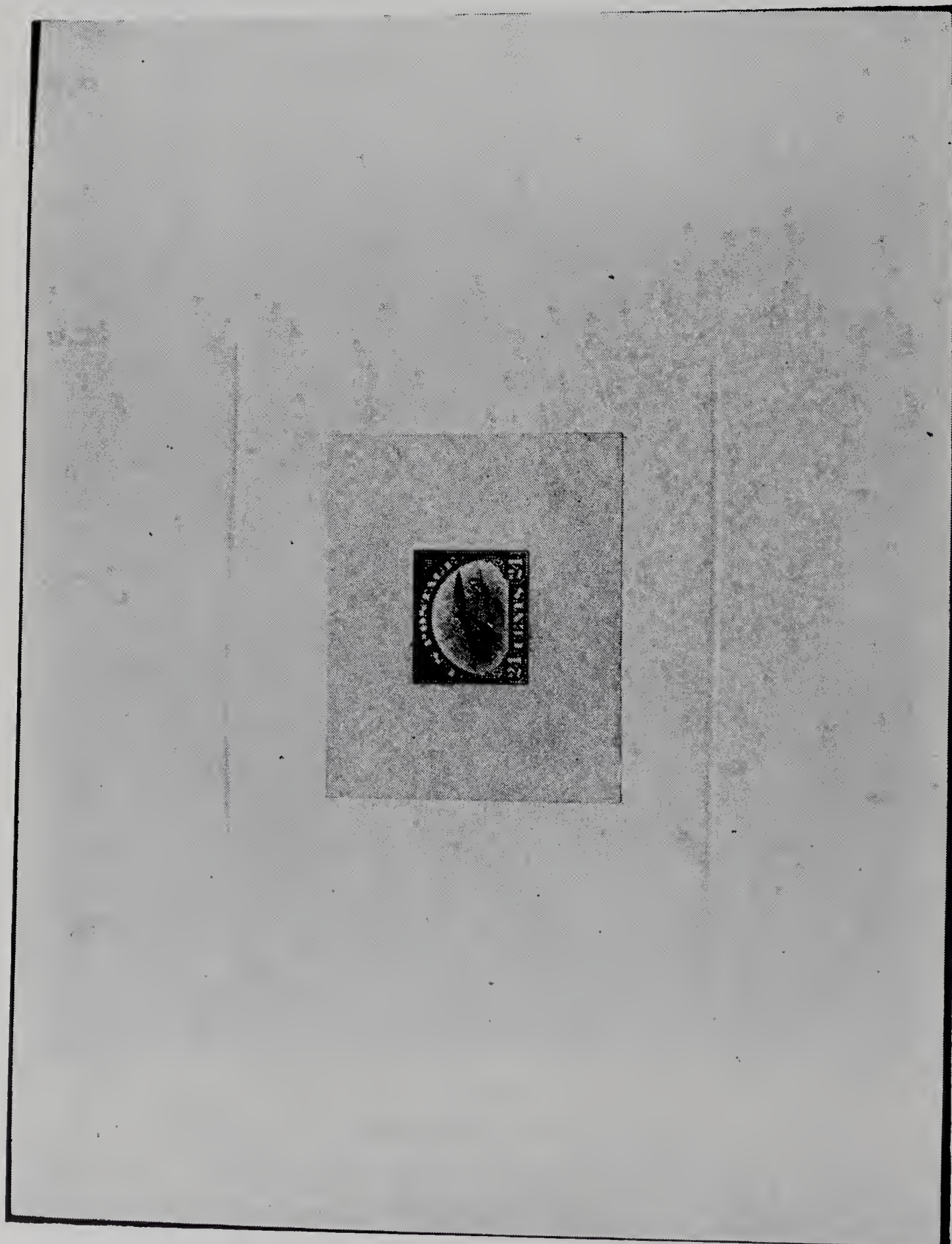


Figure 1.

IN my previous "for the record" article in the Winter, 1976 issue of this journal, Vol. 33, No. 1, I stated that the Scott C1 large die proof illustrated therein was unique. That was based on research conducted with the help of the late Solomon Altmann. To date that statement has not been challenged.

At least ten years ago, if memory serves, I exhibited my United States air mail die proofs at one of the meetings of the Essay-Proof Society held in the Collectors Club of



Figure 2.

New York. The members were very gracious in their praise. No one except the late Thomas F. Morris disputed my statements at that meeting. I recall I indicated a belief that the three Scott C3 large die proofs in my collection might also be unique. Tom stated he had other die proofs of C3 in his bank vault. He promised to arrange a meeting date for us to inspect his proofs there. That meeting did not materialize.

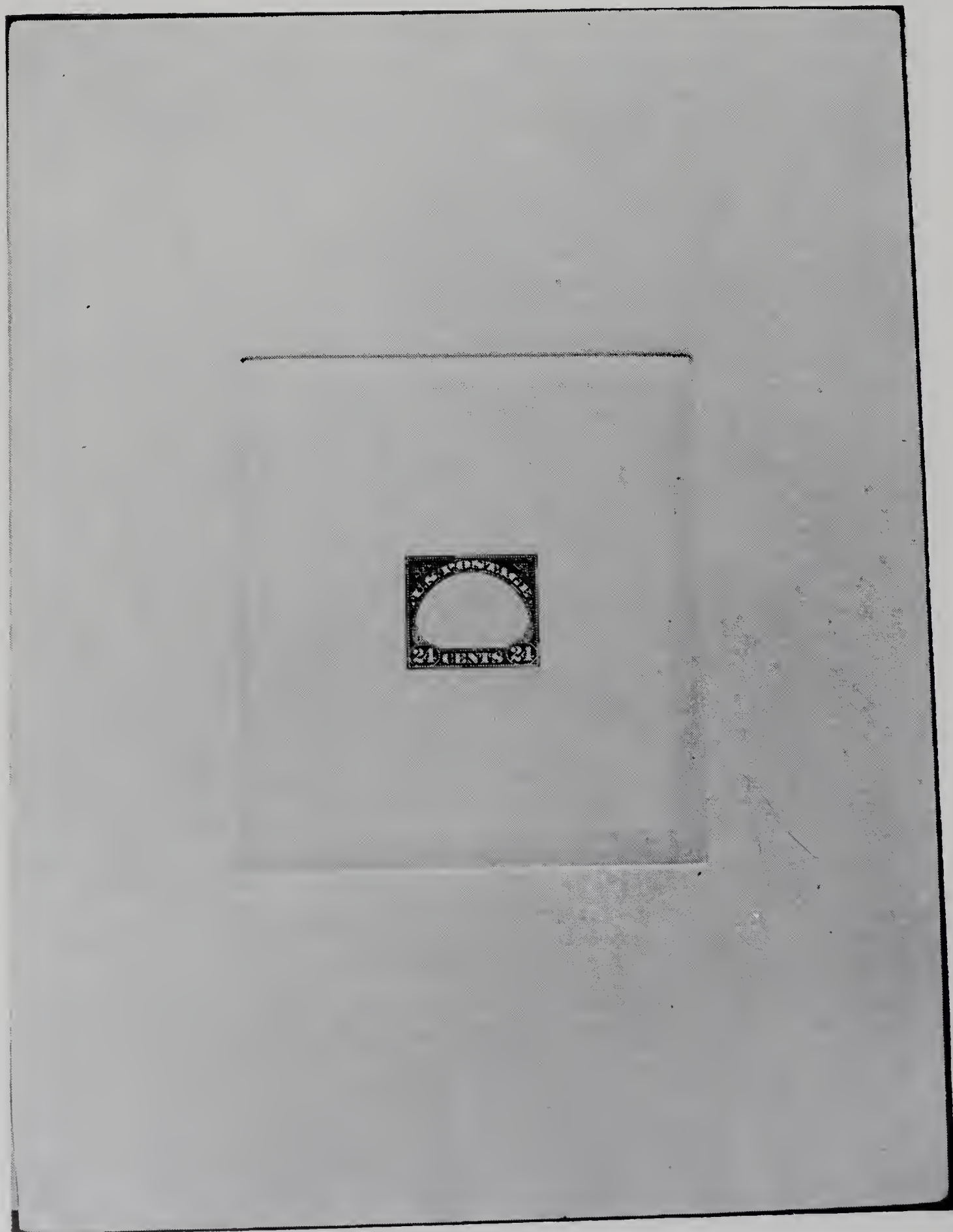


Figure 3.

Thus, unless the present owners of his magnificent collection should come forward, there will be no way of ascertaining whether Tom did, in fact, own such additional die proofs.

For the record, the proofs illustrated herein may be described as follows:¹

Figure 1. 24c carmine rose & blue, die proof in issued colors on India, (60 mm x 48 mm) on [die sunk] horizontal card (203 mm x 153 mm). Pencil notations on the back are "330829 - Frame / 331123 - Picture."

Figure 2. 24c light brown red & blue, large die proof in near issued colors on India (75 mm x 90 mm) die sunk on [vertical] card (153 mm x 203 mm). Other than a light pencil number "4596" on the back, which may not even be official, there are no other numbers.

Figure 3. 24c, large die proof of frame in deep carmine, on India (63 mm x 75 mm) die sunk on complete [vertical] card (152 mm x 203 mm). Stamped on back "624646A" and "ENGRAVER'S STOCK PROOF AUTHORIZED BY . . . (signature)." There are two additional pencil notations. The number "663" is written slightly to the right of "624646A." Also, at the bottom of the card, there what appears to be a signature: "Weeks."

Some may insist that Figures 2 and 3 may not be proofs but rather essays.

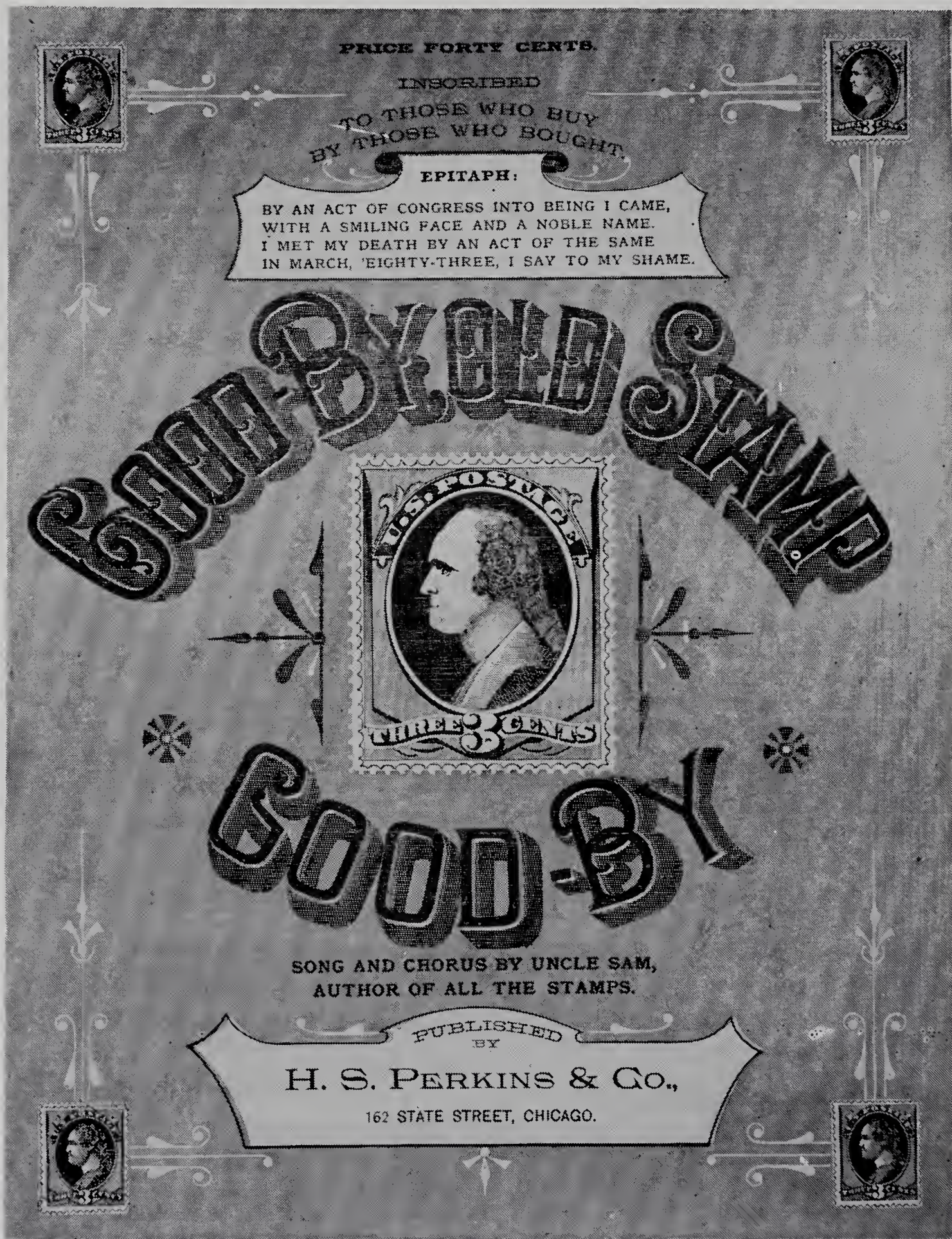
In all my philatelic writing, I have been most careful not to abuse the word "unique". Unique still means only one; almost as soon as the statement is made, it is disproved by the appearance of at least one additional example. Yet, here again, I will go out on a limb and make claim that these three large die proofs of U. S. Scott C3 are unique. The gauntlet has been flung; I remain firmly ensconced on my limb!

1. Descriptions are basically from the H. R. Harmer, Inc. auction catalogue of the November 4, 1964 sale of the Thomas A. Matthews collection. I have added information found on the backs of these proofs, where available.

"Scott Stamp Market Update" Emphasizes U. S. Proofs

The relatively new quarterly newsletter of the Scott Publishing Co. aimed at the philatelic investment community carried a survey of U. S. proofs in its August 1979 issue. Written by regular contributor Stephen R. Datz for the "On the U. S. Scene" section, it emphasized the theme "there is great potential for profit in proofs". Since this Scott newsletter, which costs \$20 per year, is done in a conservative style replete with performance charts and indexes a la Dow Jones by the people who literally write the book, it will probably carry considerable clout outside the philatelic community. Purist collectors may resent such advice as, "The outlook for proofs is excellent. By anticipating the market, now is the time to take a position. It is quite probably that the greatest gains are yet to be recorded." They may be grateful to see the escalation of value in material already owned but discouraged at the prospect of future acquisitions being priced out of the realm of the possible for most collectors.

BRM



Another Philatelic Music Sheet

RUDOLPH Wunderlich has submitted the attractive song sheet illustrated here in response to the article "Greenbacks and Minstrel Songs" in JOURNAL No. 134 and "More Syngraphic Song Sheets" in No. 137. This song—"Good-By, Old Stamp, Good-By"—with music and chorus by "Uncle Sam, Author of all the Stamps" was written in response to the reduction in first class postage rates from three cents to two cents by

HISTORICAL.—The Post Office department of the United States Government was organized in 1796. The first schedule of rates was as follows for letter postage: For every letter consisting of *one piece of paper*, for any distance not exceeding forty miles, eight cents; not exceeding 50 miles, ten cents; ditto 150 miles, 12½ cents; ditto 300 miles, 17 cents; ditto 500 miles, 25 cents. In 1816, the law was changed, and the rates went into effect in 1826, as follows: For a single letter carried, not to exceed 30 miles, 6½ cents; ditto 80 miles, 10 cents; ditto 150 miles, 12½ cents; ditto 400 miles, 18½ cents; for a distance over 400 miles, 25 cents. The unit of charge was one piece, or sheet of paper. For every additional piece of paper, card, check, etc., there was an additional charge. There were no envelopes used at this time, the paper being so folded that the blank side became the back of the letter on which the address was written. The folding of a letter was regarded as an important item in elementary schooling. In 1845, the rates were changed to five cents, for a half-ounce, regardless of the number of pieces of paper, for any distance within 300 miles, and for any greater distance, 10 cents. In 1851, the rate was reduced to three cents if prepaid, and 5 cents if not prepaid. In 1855, the law went into effect requiring the uniform rate of three cents, to be prepaid. The first time that postage stamps were ever used was in 1849, in Great Britain, followed by Brazil. The first in the United States, in 1847: 5 cents, with the head of Franklin (brown) and ten cents with the head of Washington (black). The first three-cent stamp was issued in 1851, with the head of Washington, (red) which continued in use, until 1869, the last year of Johnson's administration, when it was changed to a *locomotive* (blue). It was designed by Alexander Ramlall, of Wisconsin, but the stamp lived only one year when, in 1870, the head of Washington was restored (green). This three-cent stamp continued thus until its death at midnight September 30, 1883. The act of Congress reducing letter postage to 2 cents passed March 3, 1883. The sheets upon which stamps were printed were first perforated in 1857. The Government issued between 1817, and 1883, inclusive, 44 stamps of different denominations for public use. Good by, old stamp, good by!

GOOD-BY, OLD STAMP, GOOD-BY!

(THE THREE CENT STAMP.)

Written by SAM, Jr.

Composed by UNCLE SAM.

1. Good
2. Your
3. The
4. You've

by, old stamp, it's hu-man luck That ends our friend-ship so; When
life has been a va-ried one, With cu-rious pha-ses fraught: Some-
lick-ings, you have had, old stamp, Have been from best of friends; You've
oft been stood up-on your head, And had a black-ened eye, And

Copyright, 1883, by H. S. PERKINS.

the Act of March 3, 1883 and the subsequent demise of the old familiar three-cent green "bank note" design.

It is probable that the writer and most other people of the time were unaware of the differences in the three-cent design which we classify as without and with secret mark and re-engraved. The drawings on the song sheet have no secret marks but in the width of the shading at the left of the oval appear to have the re-engraved characteristic. However, George Washington has acquired a curly wig, heavy overhanging brows and an upturned mouth!

oth - er's failed, you al ways stuck, But now you have to go. So
times a check, some-times a dun, Your dai ly com - ing brought; Some
been a world - wide roam - ing tramp, But now your tramp - ing ends. We
in a "box" been placed, as dead, With - out a kick or sigh. Al-

Rit ad lib.

here's a flow of hon - est tears, And here's a part - ing sigh;.... Good-
times a wait - ing lov - er's kiss, Whose love - words sweet - ly lie;.... And
lay you down to rest in peace, Let not your ghost come nigh.... Or
though we'll miss great George, in green, Who "could not tell a lie," In

by, old friend of ma - ny years, Good - by, old stamp, good - by!
joy, or pain, and ev - 'ry bliss, Good - by, old stamp, good - by!
you those lick - ings we'll in - crease, Good - by, old stamp, good - by!
ros - y hue a - gain he's seen, Good - by, old stamp, good - by!

Good by, Old Stamp, Good by.—2.

Also illustrated here for the elucidation of our musical members are the actual music and lyrics. The historical note at the top of the first page was set in agate type, so it is reprinted here:

HISTORICAL.—The Post-Office department of the United States Government was organized in 1789. The first schedule of rates was as follows for letter postage: For every letter consisting of one piece of paper, for any distance not exceeding forty miles, eight cents; not exceeding 90 miles, ten cents; ditto 150 miles, 12½ cents; ditto 300 miles, 17 cents; ditto 500 miles, 25 cents. In 1816, the law was changed, and the rates went into effect in 1826, as follows: For a single letter carried, not to exceed 30 miles, 6¼ cents; ditto 80 miles, 10 cents; ditto 150 miles, 12½ cents; ditto 400 miles, 18¾ cents;

CHORUS. *Ad lib.*

Good - by, old stamp, the tried and true, Your worth we'll not de - cry; The

Good - by, old stamp, the tried and true, Your worth we'll not de - cry; The

tempo ad lib.

two - cent stamp, we wel - come you, Good - by, old stamp, good - by!

two - cent stamp, we wel - come you, Good - by, old stamp, good - by!

Good-by, Old Stamp, Good-by-3

Good-by, Old Stamp, Good-by-3

for a distance over 400 miles, 25 cents. The unit of charge was one piece, or sheet of paper. For every additional piece of paper, card, check, etc., there was an additional charge. There were no envelopes used at this time, the paper being so folded that the blank side became the back of the letter on which the address was written. The folding of a letter was regarded as an important item in elementary schooling. In 1845, the rates were changed to five cents, for a half-ounce, regardless of the number of pieces of paper, for any distance within 300 miles, and for any greater distance, 10 cents. In 1851, the rate was reduced to three cents if prepaid, and 5 cents if not prepaid. In 1855, the law went into effect requiring the uniform rate of three cents, to be prepaid. The first time that postage stamps were ever used was in 1840, in Great Britain, followed by Brazil. The first in the United States, in 1847: 5 cents with the head of Franklin (brown) and ten cents with the head of Washington (black). The first three cent

stamp was issued in 1851, with the head of Washington, (red) which continued in use, until 1869, the last year of Johnson's administration), when it was changed to a locomotive (blue). It was designed by Alexander Randall of Wisconsin, but the stamp lived only one year when, in 1870, the head of Washington was restored (green). This three cent stamp continued until its death at midnight September 30, 1883. The act of Congress reducing letter postage to 2 cents passed March 3, 1883.

The sheets upon which stamps were printed were first perforated in 1857. The Government issued between 1847, and 1883, inclusive, 44 stamps of different denominations for public use. Good by, old stamp, good by!

In addition to other slight inaccuracies in the text, note the statement that Postmaster General Alexander Randall designed the 3c 1869 rather than James Macdonough.

Genesis of the Czech Hradcany Design

According to notes by Yvonne King on an exhibit of the Czechoslovakia Hradcany issue (Scott type A1) at the Royal Philatelic Society, London in early 1979, Alfons Mucha prepared the design in a very short period because there was no allowance for outside interference from bureaucrats and no trials were submitted for approval, examination and criticism.

Much at first favored use of a Hussite motif or the head of girl in native costume or an allegorical design of liberation. The Hradcany design, which may have been prepared in advance, was chosen because of its political neutrality. It shows St. Vitus Cathedral with the brass cupola of St. Nicholas Church to the right. In the upper left and right corners are five linden leaves, the largest one representing Bohemia and the others representing the provinces of the Czechs, Moravians, Silesians, and Slovaks.

The little cockerels which look more like doves and are usually referred to as doves, were meant to express the arrival of the days filled with faith and hope for a great and happy future for the nation. The small hearts on the lower margin represent the toleration and desire for peace and love among Czech countrymen. An old Slavonic ornament forms the borders of the stamps.

First Day Cachet "Proofs"

On the secondary market are collectibles from the Washington Press not made primarily for collectors. They have appeared in 1979 sales of R & R Auctions, a division of H. E. Harris & Co. Called merely "Artcraft proofs", they are graded "extremely scarce" by the auctioneer. According to the sale catalogs, "The Artcraft cachets were imprinted onto cards as proofs and stapled to the original art work by the Woodbury Co. The designs were then shown to Washington Press to be approved. It is normal for the cards to have from one to several sets of staple holes where the art work was attached. Only the absence of these holes will be mentioned in the description. Most of the cards are 7" x 8½". The Scott number indicates the issue for which the proof was made, but they are uncanceled unless otherwise noted. The engraving is usually in black. There are probably fewer than five of these cards in existence for any one issue. Each of these lots is estimated to realize \$50-75 unless otherwise indicated, and the bidding will open at \$15.00 (with exceptions)."

The period covered ranges roughly from 1959 to 1968 for U. S. stamps and 1959-1969 for UN issues.

ESSAYS

For

U. S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

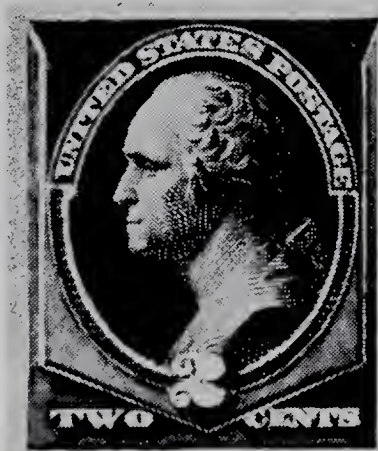
IMPORTANT..PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

1883 Essays by American Bank Note Co.



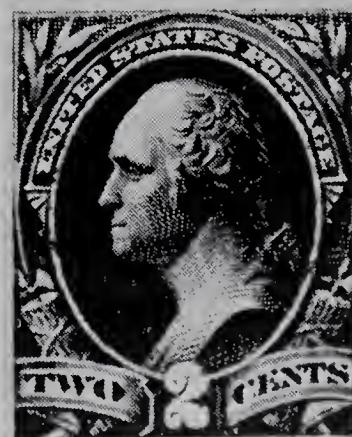
210E-A

Feb. 17, 1883.

210E-A. TWO CENTS.

Size of design 20x25.5 mm.
Engraved vignette with water color frame design. On white cardboard 80x90 mm., rubber stamp dated on back; (unique)

black vignette, gray and white frame



210E-B

Feb. 27, 1883.

210E-B. TWO CENTS.

Size of design 20x25 mm.
Engraved vignette mounted in

water color and ink frame design. On thick white cardboard 87x100 mm. with "American Bank Note Co. Feb. 27, 1883" stamped on back; (unique)

black and white



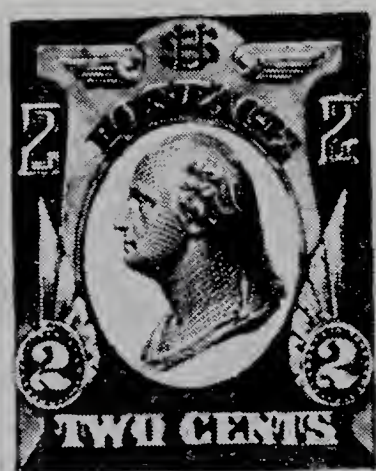
210E-C

March 2, 1883.

210E-C. TWO CENTS.

Size of design 20x25.5 mm
Engraved vignette with water color frame design. On white cardboard 80x90 mm. with ink notation "2 March 1883 No. 1"; (unique)

black vignette, gray and white frame



210E-D

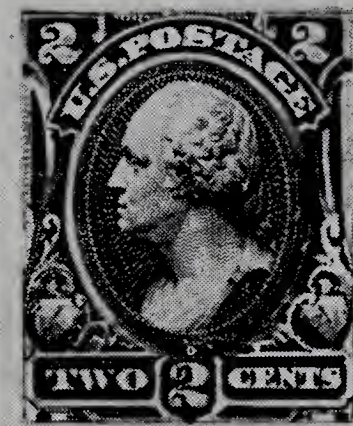
March 2, 1883.

210E-D. TWO CENTS.

Size of design 20x25 mm.
Engraved vignette mounted in a brush and pen water color drawing of a frame design. On white cardboard 88x101 mm. on back of which is stamped "American Bank Note

Co. Mar. 2, 1883" and in pencil "No. 2"; (unique)

dusky blue-green



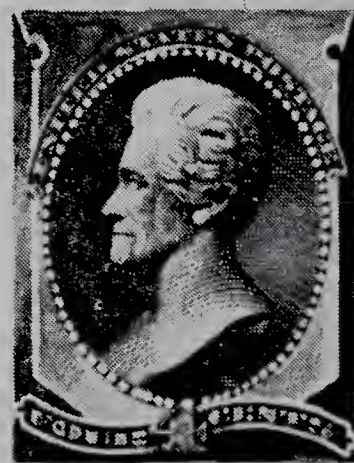
210E-E

March 2, 1883.

210E-E. TWO CENTS.

Size of design 20x25 mm. Model of engraved vignette from RB17 Revenue stamp mounted in wash drawing of frame design. On white cardboard 80x90mm. on back of which is stamped "American Bank Note Co. March 2, 1883." and in pencil "No. 3."

black frame, blue-violet vignette



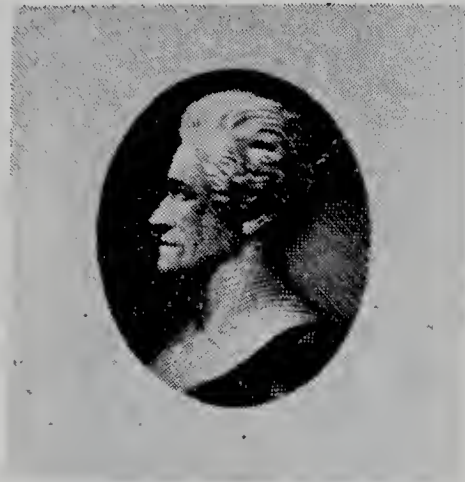
211E-Aa

211E-A.FOUR CENTS.

Size of design 20x25.5 mm.

- a. Engraved vignette with water color frame design. On white cardboard 70x70 mm. (unique)

blue-green vignette and frame



211E-Ab

- b.** Engraved head only. On India paper die sunk on card; (rare)

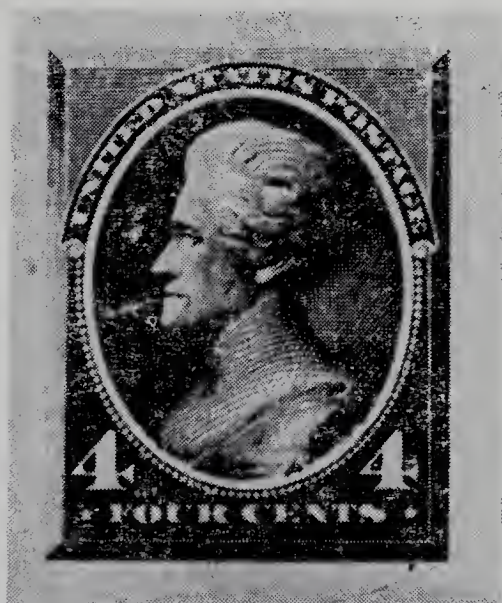
black

- c.** Engraved vignette incomplete on lower edge of bust. On India paper die sunk on card; (rare)

black
green

- d.** Same completed. On India paper die sunk on card; (rare)

blue-green



211E-B

211E-B.FOUR CENTS.

Size of die 60x62 mm.
Vignette engraved by Alfred Jones.
Frame engraved by D. S. Ronaldson.

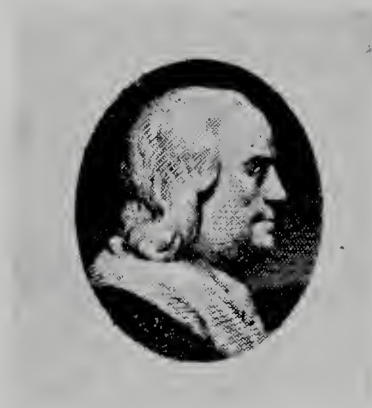
- a.** Design adopted with pencil sketch at lower edge of bust for a pedestal top. On India paper die sunk on card; (unique)

gray-black

- b.** Same with incomplete shading engraved on pedestal to bust. On India paper die sunk on card; (rare)

blue-green

1887 Essays by American Bank Note Co.



212E-Aa

circa. April 1887.

212E-A. ONE CENT.

Size of design 20x26.75 mm.
Size of die 55x63 mm.
Vignette engraved by Alfred Jones.
Frame engraved by George H. Seymour.

- a.** Engraved die of vignette incomplete with horizontal lines only in background. On card 32.5x35mm. mounted on India paper die sunk on card; (rare)

black
ultramarine

- b.** Size of die 62x62 mm.
Same further engraved, with diagonal lines only in one direction in background. On India paper die sunk on card; (rare)

black
ultramarine

- c.** Size of die 55x64 mm.
Same further engraved diagonal lines in both directions. Seen signed Alfred Jones. On India paper die sunk on card; (rare)

black

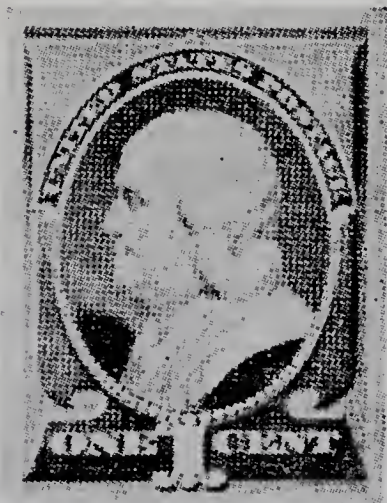
**212E-Ad**

- d. Completed die on India paper, die sunk on card; (rare)

black
ultramarine

- e. Same on white glazed paper about 64x76 mm.; (scarce)

black
black-brown
scarlet
blue

**212E-Bb****212E-B. ONE CENT.**

Size of die 62x62 mm.
Vignette engraved by Alfred Jones.
Frame engraved by Geo. H. Seymour.
Designed by Thos. F. Morris, Sr.

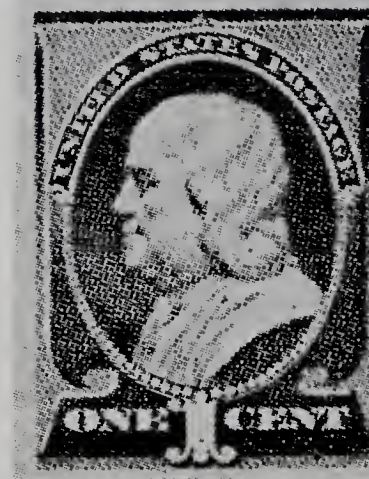
- a. Incomplete vignette only faced as on stamp. Die on India paper die sunk on card; (rare)

ultramarine

- b. Size of die 56x64.5 mm.
Incomplete die similar to stamp but with 3 lines below value label and taller numeral; shadow on

edge of bust and below chin in background too dark and were later lightened. On India paper die sunk on card; (rare)

ultramarine
green

**212E-Bc**

- c. Same with shadows lighter; (rare)

ultramarine

(To be continued)

National Gallery of Art Provides Painting for Irish Christmas Stamps

The Italian painter Giorgione, whose work provided the "adoration of the shepherds" motif for the U. S. 1971 Christmas stamp, was also the source for the Republic of Ireland's 1977 holiday issue, with both paintings coming from the collection of the National Gallery of Art in Washington, D. C.

"The Holy Family" is the work selected by Ireland for its photogravure stamp. It was adapted by Raymond McGrath.

Giorgione was born near Castelfranco about 1478. He studied in Venice under Giovanni Bellini with Titian and Palmas. Almost from the beginning Giorgione was acclaimed by his contemporaries for the originality and exquisiteness of his work. He is regarded as one of the founders of modern painting and was the first exponent in Venice of the small picture in oils, executed specifically for private collections.

Counterfeit Passing-Growth Industry of the 1870's - III

The reprint of a counterfeiter's advertising letter in JOURNAL No. 142 and Belmont Faries' comments on it in No. 143 are complemented by a brief piece that appeared in the September 1979 issue of *The Mayflower*, journal of the American Stamp Club of Great Britain. A reader asks for information on a cover he recently obtained which originated at New York Station E June 3, 1904 and was addressed to Albany, Ohio. It bears the following large rubber stamp impression at top left:

"Official Notice

The person receiving this letter is warned against swindlers who falsely pretend to deal in Counterfeit Money. If this letter relates to that subject, hand it to Postmaster, who will forward to P.O. Dept., Dir. of Correspondence, Washington, D. C."

Thus it seems that the swindlers' activities carried over into the early years of the 20th century in a volume which warranted surveillance of certain correspondence.

In the same vein, the following "flyer", undated but printed in the florid typographical style of the 1870's, has been submitted to the Editor, who carelessly lost track of the sender. If he reads this, he should step forward so he can receive due credit!

Confidential and Strictly Private

MY DEAR SIR:

I take the liberty of sending you a Circular that is printed by myself in my own printing-office, in order that its contents may be known only to the few that I conclude to take into my confidence.

I hope that after I have placed confidence enough in you to send a circular of this kind relating the nature of my business, that you would not be so treacherous as to even breathe the contents of this document to a living being; should you betray me I will find means to be avenged in a way perhaps you would not dream of. If you do not wish to enter into this confidential business with me, all I ask is, that you burn this circular and let the secret die with the flame. On the other hand, if you conclude to enter into this speculation, that will in a few weeks make you a wealthy man, I would also advise you to burn the circular and preserve the secret, as when this circular is destroyed all evidence against you and me is obliterated.

A person in a business of this character must be true to themselves and as true as steel to the person they are doing business with. You should always abstain from the use of strong drink, for in that there is great danger, as a person knows not what he might say when drunk. You should also keep the secret of the business as still as the grave, not even hint at it to your nearest relation or breathe it to your second self. Now, with all the warning I have given you that is most necessary to adhere to without a single exception, I will proceed to state facts in reference to the business which, if managed with care and shrewdness, will lead you to fortune without any one dreaming from whence your wealth came.

In the first place, I wish to state that I am an engraver, and said to be, by those who are competent of judging, the most expert one in America. I have been employed by the U. S. Government for ten years. I superintended the engraving of all the plates for the United States money. When the Government ceased to issue Greenbacks my services were no longer required, and as soon as I found that my time was my own I conceived the idea of engraving a few plates for myself and for my benefit, as I am well aware that a man can never become wealthy working for a salary. I have only recently finished the work that I began almost two years since, that is, the engraving of six plates which are exact duplicates of the Government's. Mine are the Fifty Cents, the One, Two, Five, Ten and Twenty Dollar plates. I have taken the greatest care in engraving these plates, and I defy the best experts to detect the counterfeits from the genuine. I deposited a few days since, a large amount of my money in six different banks in New York; they all accepted it without saying a word; my money being all new I thought it would not be advisable to deposit any more for fear they might think something wrong. When it is deposited in banks there should be other money that has been in use mixed with it, then there will be no suspicion, and I now need only a few true men to assist me for six months, then we will secure a fortune that will enable us to enjoy all the pleasures that money can procure on earth. My bills are printed on exactly the same paper as the United States money, so that there is not a possible chance to detect the difference only in one way, which is this; the Government bills are numbered from one up, so are mine; if you should come across two of the same number, one will certainly be counterfeit and the other genuine. If it is

convenient for you to come to New York, I wish you would; then you could see the money, and I will give you a few dollars to pass, then you would see that every body would take it exactly the same as if it was genuine.

The price of my money is \$100 for \$1,000; one-half cash and the other half as soon as the money is passed. State in your letter, when you order, how many 50 cts., \$1.00, \$2.00, \$5.00, \$10.00 and \$20.00 bills you wish, so that I will know exactly how many of each to send. You must be sure to seal your letters perfectly tight and write my name very plainly. I will make the following discounts when large amounts are ordered. For a three hundred dollar order the price will be thirty dollars. You must enclose ten dollars with the order, and the other twenty dollars when the money is passed; and for larger orders at the following rates:

\$400 order for \$40. Send \$12 cash, and \$28 when money is passed.
 \$500 order for \$50. Send \$15 cash, and \$35 when money is passed.
 \$1,000 order for \$100. Send \$25 cash, and \$75 when money is passed.
 \$5,000 order for \$500. Send \$100 cash, and \$28 when money is passed.
 \$10,000 order for \$1,000. Send \$200 cash, and \$800 when money is passed.

When a large amount is sent I pack it in a box and mark it in such a manner that no one would suspect its being money, and send it by Express. Always state when you order how you wish the money sent, and give us the name of your nearest Express Office.

I will send you a sample package assorted, on receipt of five dollars, so you can see how it passes, then you can order a large lot.

By all means come at once and see me if possible, and bring all the money you can possibly raise with you so you will be prepared to buy a large stock, for this may be the last chance you will ever have to make a fortune at a single stroke. After you arrive in the city, you can take the stage or horse cars, and go to any up-town hotel or boarding house; from there mail me a note, stating at what hours I can see you; I will be sure to call on you within thirty-six hours, and bring the money with me so you can have no trouble or risk. Do not come to my office as it might arouse suspicion. Do not come unless you are prepared for business and can bring \$100 at least, to pay for \$1,000—as I run more risk in dealing with you personally than by mail. I will not trade with you here for less than \$100 worth. But if you cannot possibly come on here now, send me 10, 20, 50, or 100 dollars in a thick envelope, by mail, or by express, or by P. O. money order. Do not send by registered letter under any circumstances. All registered letters are supposed to contain money, and Post Office Clerks are apt to open them, take the money out, and then seal them up as before, and send them through. You see if this were to happen it would expose the whole thing. I guarantee to send you back ten times the amount I receive in the best counterfeit money ever issued, or if you prefer I will send my money to you C. O. D. by Express, and you can pay the money due me to the Express Agent when he hands you the package. I sew the money up in the lining of a coat, and pack it in many other ways before I ship it, so no one would dream of its being money. I cannot send you less than \$500 by Express, C. O. D. and make the charges \$15 on account of the expense of packing and shipping; you can pay \$35 balance due after it is passed.

Now, my dear Sir, I have disclosed this golden opportunity to you in faith and hope—faith in your ability and fidelity, and hoping that one year hence may find us both wealthy and happy, and I here pledge you my word of honor, that while you are faithful to me I will be true to you. My name and address is on the enclosed slip which you will keep, but burn this circular. This is the compact which I sign, and to which you must agree: 1st—We mutually agree not to betray each other, and to disclose this matter to no living soul. 2d—I am to return to you, secure from observation, \$100 of the best counterfeit money made for every \$10 I receive from you. 3d—When you come here to see me I am to count you out \$1,000 for every \$100 you give me, and you need not pay me until you have my money in your hands. We must do business under this compact, and let him who first violates it suffer the consequences.

Correction to—

“Three U. S. 15c Holmes Dies Now in Use”

By GEORGE W. BRETT

An unfortunate typographic error crept into the above-named article in JOURNAL No. 143. On page 121, the first line of the second paragraph should say “Type II”, not Type I.

Essay-Proof Basics from Journals of Yesteryear

From time to time under this heading we will be reprinting significant articles from the early, difficult-to-obtain issues of THE ESSAY-PROOF JOURNAL for the benefit of the neophyte as well as the refreshment of the memory of the more experienced collector. Although the articles will be chosen with care for the enduring relevance of the information therein, the possibility always exists that subsequent writings may have modified that information. Readers are encouraged to search the Journal files to further their education.

BRM

From Volume 3, Number 3, Whole Number 11—July 1946:

“Prints on India Paper or Cardboard”

By CLARENCE W. BRAZER

A member requests information as to plate proofs on India paper still adhering to the original cardboard backing.

Prints directly on cardboard cannot be soaked off. India paper is used to proof the fine lines of an engraving and cardboard is used to proof colors. Most India paper proofs were printed before the stamps. U. S. postage proofs on cardboard were generally printed after the stamps. U. S. revenue proofs on cardboard were probably printed before the stamps.

India paper for printing from engravings must be dampened to make this ink adhere to it from the engraved die or plate. It is so thin and delicate, especially when dampened, that it must be backed up with cardboard to withstand the several tons pressure of the roller press. Generally no adhesive is used and it is the pressure only of the dampened paper on the cardboard (or blotter as it is called by plate printers) that makes it adhere. Most India paper proofs are now off card as it sometimes comes loose from the card of its own accord, especially in the plain margins outside the engraving. For India paper still adhering to the original card backing, if the India paper extends to the edges of the cardboard, a scuffing of the edges toward the face with the thumb will loosen the India paper from the card and it may be peeled from the card by use of tweezers, or it may be soaked off the card. Exceptions are some U. S. revenue proofs which were printed on very thin India paper that has become brittle in the past 80 years and cannot be peeled nor soaked off successfully. It is better not to remove India paper from the card backing which protects it.

The pressure of printing sinks the India paper, and card backing, into the engraving, so that when the India paper is removed from the card backing, a colorless impression of the engraving may be seen on the card. As India paper is hand made and varies considerably in thickness, it is occasionally so thin that a small amount of ink is pressed through the dampened paper and traces of it are occasionally seen on the engraving embossed on the cardboard. Some such waste cards have at times been offered for sale as proofs!

India paper transmits moisture instantly and may thus be identified from stamp papers which do not. Wrinkled, water or gum stained prints may be dropped into clean water and may be carefully smoothed with pointed tweezers on a clean white blotter, transferred between other clean white blotters and dried under light pressure; they should then look like new. C. W. B.

Canada 1935 Jubilees: Three Discoveries

By PETER J. HURST

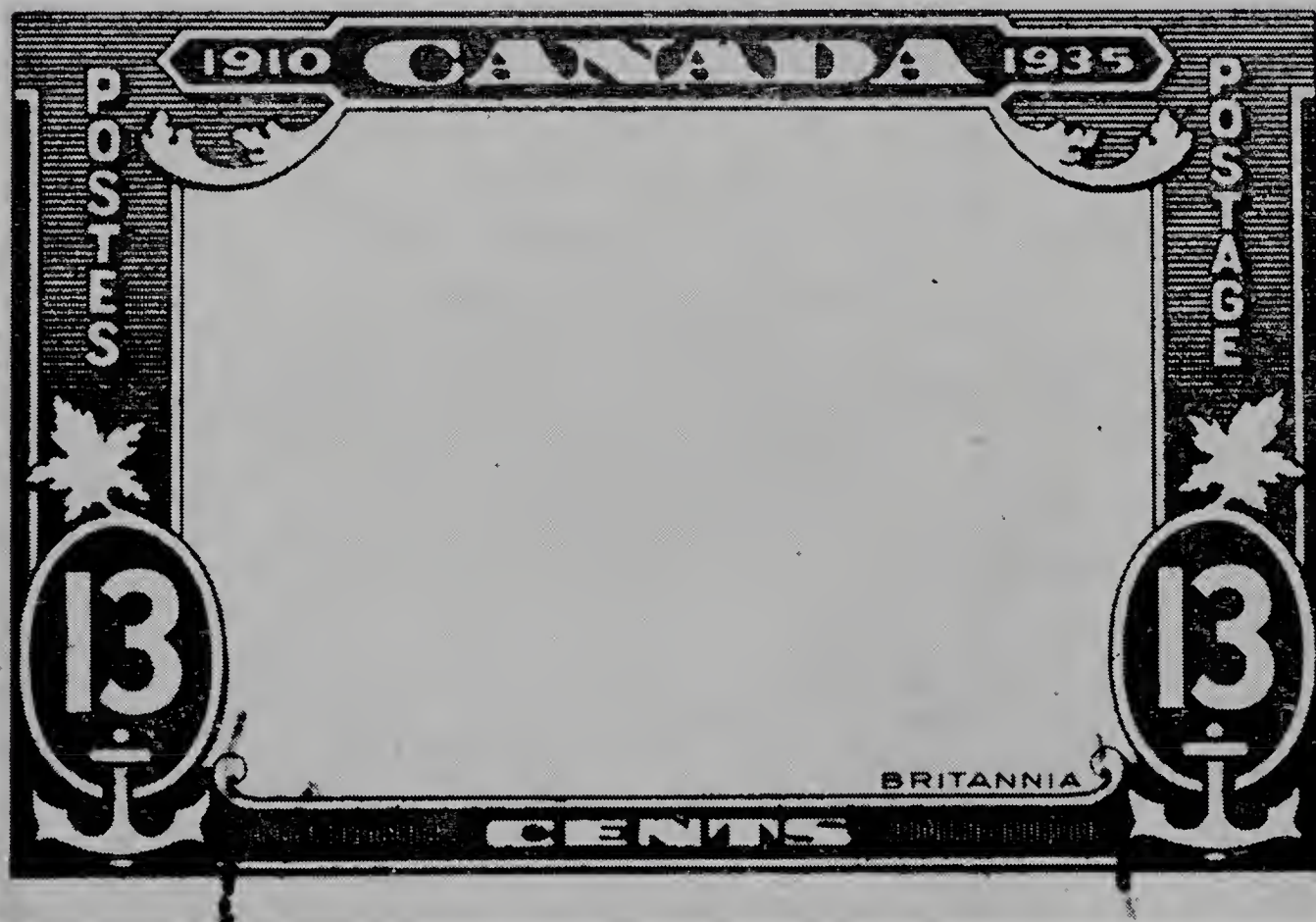


Figure 1. Large rejected progressive essay proof (die frame) in slate-blue.

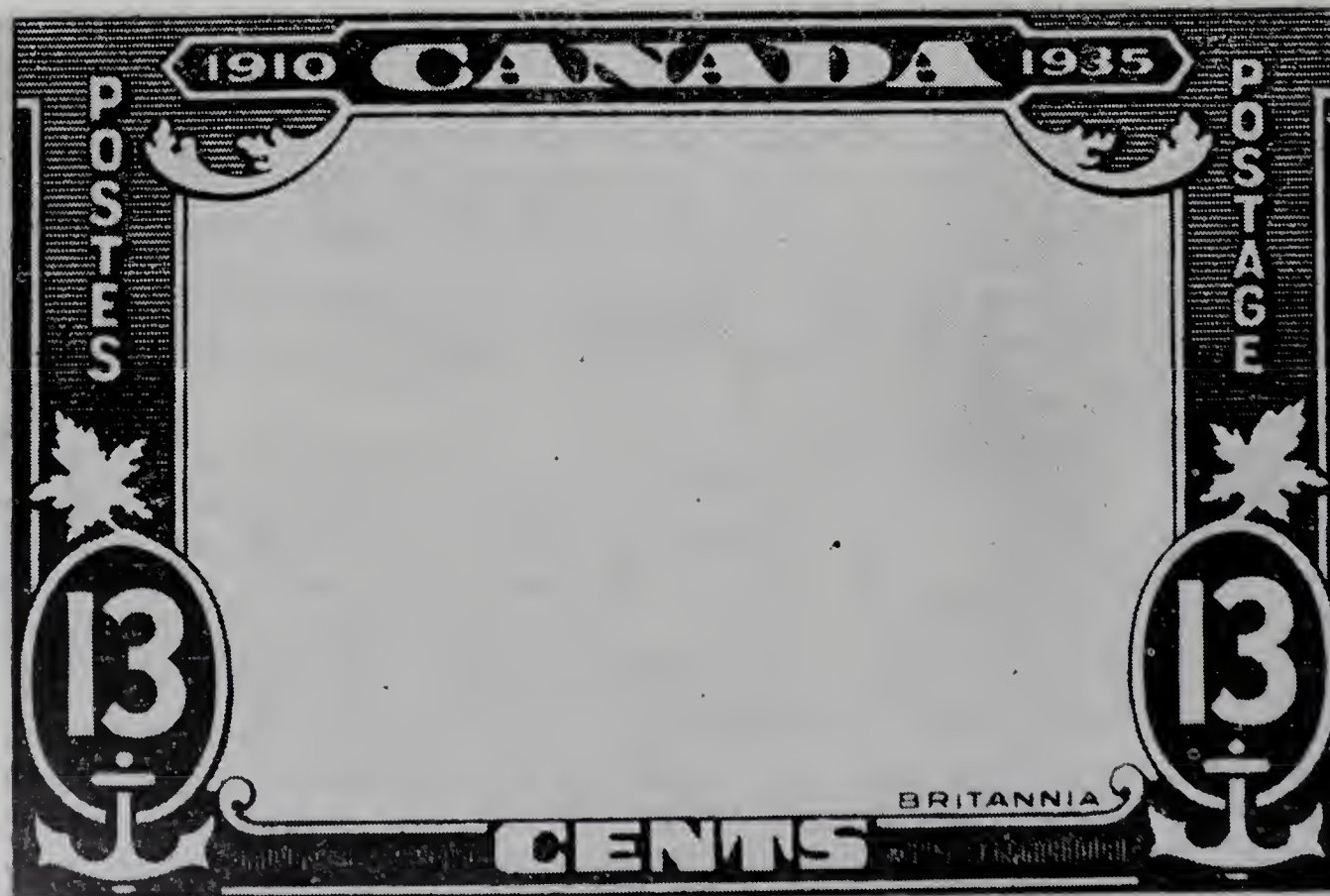


Figure 2. Large progressive die proof (die frame) in slate-blue.



Figure 3. Large final die proof in violet, inscribed "X-G-593 CANADIAN BANK NOTE CO. LTD.".

AMERICAN SHOW BUSINESS PERSONALITIES ON LETTER SHEET DESIGN

The British Post Office issued on April 25, 1979, a 12p. air letter sheet, 10th in the Scottish pictorial series, as a tribute to golf. The main pictorial panel, which is folded to the inside of the sheet, shows a drawing of golfers on the 18th green and the clubhouse of the Royal and Ancient Golf Club of St. Andrews. On the front panel or address side is a drawing of a jubilant golfer and the Open Championship Trophy. The back panel features cartoon style drawings of Bob Hope and the late Bing Crosby. All drawings were by Willie Rodger.

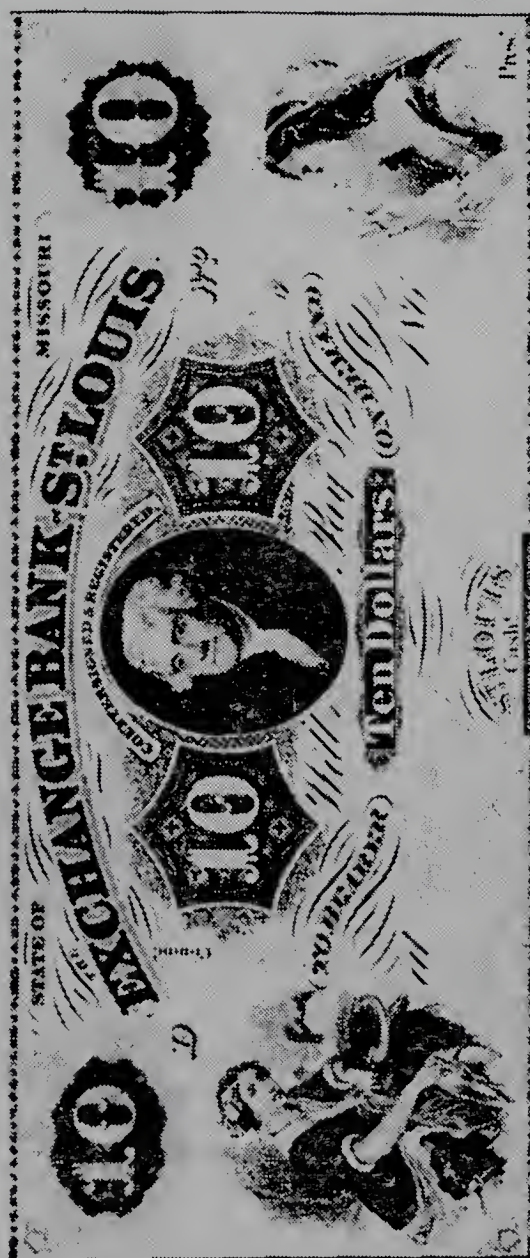
Some Observations on the 1979 ANA Souvenir Card

By GLENN E. JACKSON

American Bank Note Company
for

AMERICAN NUMISMATIC ASSOCIATION

Colorado Springs Colorado



The bank was chartered March 2, 1857. Opened for business March 9, 1858. By February 1861, it had \$260,000 in circulation. The circulation was down to \$2,440.00 by November 1 of 1873. The bank closed in 1879. It originally opened at the south east corner of 3rd and Washington opposite the post office. By 1859, it had moved to 3rd and Olive Street. In 1869, it moved to 217 North 3rd Street where it remained until it closed.

The President and the Cashier during the time that this note would have circulated were J. B. Alexander and Edward D. Jones respectively.



AMERICAN NUMISMATIC ASSOCIATION

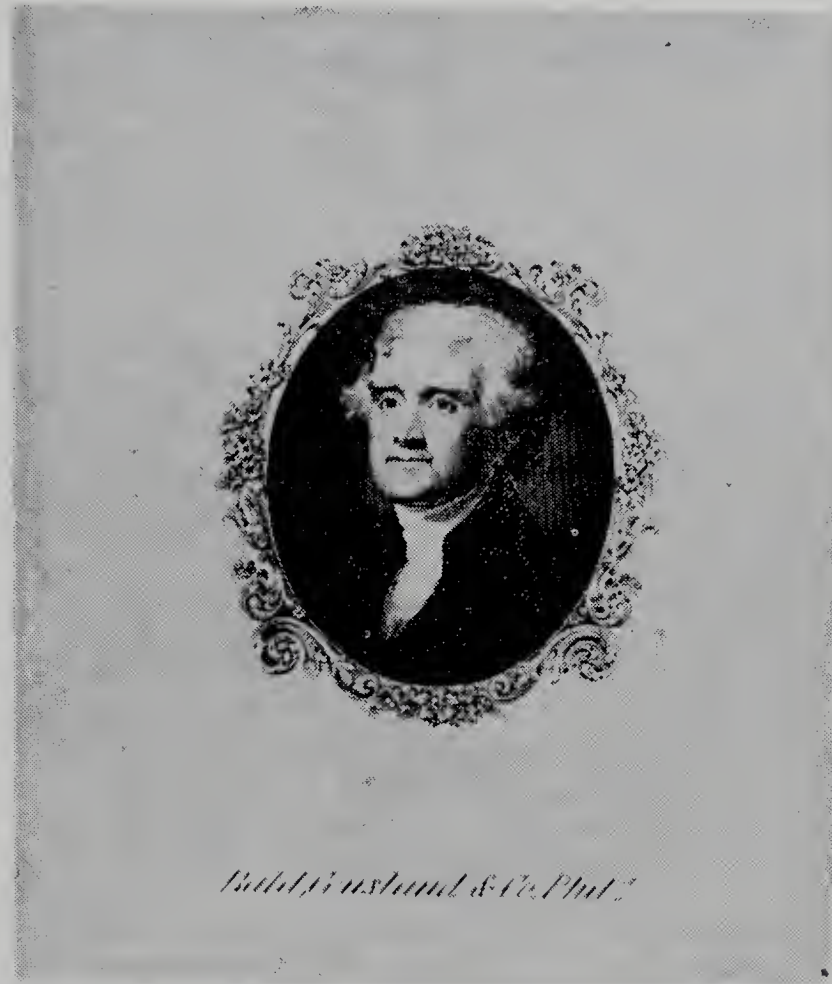
88TH ANNIVERSARY CONVENTION / JULY 28 - AUGUST 2, 1979

ST. LOUIS, MISSOURI



COPYRIGHT 1974 BY AMERICAN NUMISMATIC ASSOCIATION

The beautiful souvenir card printed by the American Bank Note Company to honor the 88th convention of the American Numismatic Association in St. Louis July 28 to August 2, 1979 presents an interesting study.



Die proof matching the center vignette.

The featured note of The Exchange Bank of St. Louis is not an American Bank Note Company original. Although I do not have an actual copy, four clues found on the note suggest this.

First, the ABC monogram below the number on the right center portion of the note was applied to identify plates the newly-formed American Bank Note Company inherited from the parent firms (the firms that consolidated in 1857 to form American).

Second, the vignette on the left entitled "Kate" has the copyright line "... in year 1857 by Baldwin, Bald & Cousland" which identifies the firm that originated it.

Third, the die proof of Jefferson matching the central vignette has Bald, Cousland & Co. Phila. identified as the maker.

Fourth, the American Bank Note Company imprint in the lower center border appears to have been dropped in after the border was made. I am sure had it been an original design the "tens" would have been spaced to fit—and the word TEN would not have been chopped into on both sides of the imprint.

The date is too late for Bald, Cousland & Co. I believe the original date was peened out and replaced by the later date.

The Vatican's series of 1977 reproducing masterpieces of classical age sculpture in its museums is notable for the dark backgrounds and the highlighting of the figures against them in a sort of chiaroscuro style. The resulting impression is one of marble figures dramatically lighted from below.

Current Literature

"The Rise and Fall of De La Rue as Great Britain Stamp Printers 1878-1900" as reported in JOURNALS 142 and 143 has now been concluded in *Gibbons Stamp Monthly*. Part VIII appeared in the June 1979 issue, Part IX in July 1979, and Part X in August 1979. The extraordinarily detailed documentation in this series by W. A. Wiseman makes us hope for future reprinting in booklet form. As the author states in the introduction to the last part, "The whole has been based on historical records apparently never before seen by philatelic writers or researchers. Such records necessarily are neither complete nor ordered. Hence they do not immediately reveal the underlying forces and motives behind the events they deal with. Hence during the writing of the whole, there has been a dawning awareness of what in fact was going on, which had not even been guessed at the beginning."

"On the Designing of the French Colonies Pictorials", by Robert G. Stone, in *Scott's Monthly Stamp Journal*, April 1979. This is a lavishly illustrated six-page article that is a popular summary of Mr. Stone's long-running series on "The Pictorial Issues of French Colonies, 1891-1941, A Half-Century of Design and Production in Retrospect" in THE ESSAY-PROOF JOURNAL. He comments extensively on the function of the artist and the widespread use of commercial picture post cards as sources of design.

"Argentina: The 1910 Centenary Issue", by G. C. Akerman, in *The Mainsheet*, July 1979, journal of the Spanish Main Society. This is a four-page article tabulating the many essays, proofs, plates and printings of the 1910 Argentine commemoratives, Scott types A71-73. Unfortunately, it is not illustrated; reference is made to Kneitschel's "1958" work for illustrations; bibliography is inadequate.

"Tristan Da Cunha Stamp Essays 1946", in *The Philatelist*, July 1979—a verbatim reproduction of a May 1946 petition from the Council of the island of Tristan Da Cunha to the Postmaster General of South Africa concerning the provision of postage stamps for the island, together with a series of essays for proposed designs—the so-called "potato" stamp essays. Fully illustrated.

U.S. Parcel Post: A Postal History, by Henry M. Gobie. Published 1979 by Postal Publications, P.O. Box 431295, Miami, FL 33143. \$15.00 postpaid. Offset printed from typescript, 250 pages, well illustrated.

Author Gobie has now done for U. S. parcel post stamps what he did for special deliveries in *The Speedy*. This new work is even more useful by virtue of better production. It follows the same pattern with reproduction of Post Office Department and Bureau of Engraving and Printing correspondence and records and guides. In addition to important new insights on "first days" of issue, Mr. Gobie has provided well for the essay-proof collector. In fact, his second chapter is entitled "Essays and Proofs." He also includes other data in the chapters devoted to the individual denominations. Together with Frederick Doolittle's study published in JOURNAL 138, this work tells the fascinating story of the parcel post design development.

The De La Rue Key Plates, by Robson Lowe. Published 1979 by Robson Lowe Ltd., London. Stiff cover, letterpress printed, 6¼ x 9¾, 32 pages, 39 color illustrations, 76 black and white. Available from HJMR Co., Box 6638, Hollywood, FL 33021 for \$7.00 postpaid.

"Key plate" designs of British colonial stamps were so-called because they were printed in two operations, the "key plate" bearing the monarch's head and blank panels for name and denomination filled in by a second printing from a "duty plate". This brochure deals with the De La Rue key plates for 16 possessions from 1870 to 1889, and in telling the story includes much essay-proof information.

The origin of the key plate system is traced to the Sir William Congreve machine in 1820. Seventy-nine British colonies subsequently used the system. The main body of this work deals with the development of the so-called "Imperium" and "Nyasaland" types, the former being introduced in 1888 and continuing in use in some parts of the Commonwealth until 1954. The Nyasaland type was first introduced in 1908 and finished in 1951. The background story to these popular color trials has not been previously published.

Two other types which may be new to many collectors are the Africa essays with the head of Britannia, used during the last decade of the 19th century, and the State of North Africa essays first made in 1894. The small design showed the camel-riding postman, the similar design for Sudan not appearing in 1898, and the large essay showed a female figure embracing a sheaf of wheat.

This study is based on the printer's records and the collection formed by the late James R. Whitfield covering the period 1863-1954. The collection was dispersed at Robson Lowe auctions on Nov. 13 and 15, 1979.

BRM

France and Colonies Society Publishes Pamphlet on The Ink-Color Numbers on French Proofs

Collectors of proofs of stamps printed by the French government stamp printery since about 1908 have wondered about the meaning of the numbers written in pencil in the lower margins of the proofs. No official information about these numbers has ever been released. Robt. G. Stone has correlated the numbers with the colors (or formulas?) of the inks used on the proofs. His study has now been published by the France and Colonies Philatelic Society as a Supplement to its July 1979 issue of the *France and Colonies Philatelist*. Entitled *A Key to the Ink-Color Numbers on "French Proofs"*, the Supplement is sent gratis to all the members of the Society but others may obtain separate copies from the Secretary of the Society, Walter E. Parshall, 103 Spruce St., Bloomfield, N.J. 07003, at \$3.00 each postpaid. The study applies to all the artist's and printer's color proofs (not Deluxe proofs) for the countries whose stamps were printed by the French plant: France, French Colonies, French Overseas Territories, former colonies now independent Republics, Monaco, Saar, and French Andorra.

Essays for Proposed U. S. Occupation of Japan Stamps

The July 1979 issue of *The SPA Journal* carried a significant research article by its editor Belmont Faries on secretly prepared designs for use in Japan after World War II. The models—finished designs—were done in 1945 at the Bureau of Engraving and Printing. Mr. Faries got his information from recently declassified Treasury files.

The simple designs bear the English inscription in capital letters at the top MILITARY AUTHORITY and JAPAN at the bottom with SEN and arabic numerals at left and right. Denominations were 10 and 50 sen. The vignettes consisted of appropriate Japanese characters. Planning for the issue began Oct. 11, 1944; the models were approved Aug. 13, 1945 by the State Department; work on all stamps was halted September 19th by order of General MacArthur.

Eventually the models will be presented to the Smithsonian Institution for display.

Henry Saulnier's Scrapbook

By ROBERT H. PRATT

IN THE ESSAY PROOF JOURNAL No. 77 (Vol. 20, No. 1) 1963, Herman Herst, Jr. writes about a scrapbook belonging to Silas Marsters. It has been my recent good fortune to acquire a portion of a similar scrapbook prepared by or for one Henry Saulnier. The U. S. portion remains in the hands of the original finder, but I did get hold of my specialty, British North America and, in addition, South America as a bonus.

The story of this book is interesting.

Henry E. Saulnier was one of the original signers of the Articles of Association of the American Bank Note Company in 1858 and was on the Board of Directors of that company. His title was Superintendent of Transferring Department. Mr. Saulnier had previously been with Toppan Carpenter & Co. and while there, had aided William C. Smillie in becoming a partner in this firm. (Boggs, *The Postage Stamp and Postal History of Canada*, Vol. I, pp 101, 107, & 111)

According to the original owner of this volume, "The album is thought to have been a sample book used by Mr. Saulnier in his late years as a director, not engraver, for the American Bank Note Company. It passed to the hands of a descendant on his death. It was treated as junk and used mainly as a form of entertainment. It was stored for several decades in attic trunks and at one time, in the rafters of a garage in New England. It was saved from a fire when its owner moved on one occasion."

(Evidently, Clarence Brazer had also contacted this family and did acquire other material, but this volume escaped him.)

"There was no order in which the stamps were inserted that would indicate the order of their production. Instead, they were inserted decoratively—all proofs were on thin cards, gray or fawn, about the size of a letter sheet (8½" x 11"). These cards were all attached to the pages with four or five spots of glue, and almost each page had a tissue paper interleaf over the stamp."

(The owner spent 14 months carefully salvaging the material, losing none and thinning none in the process. Each item was removed by itself after cutting up the cards. He feels that the trimming to shape of most of the proofs was done in an attempt to be artistic, as the book, in his opinion, was used as a sample book for sales purposes by an executive and not as a record book.)

"The album contained U. S. postage from No. 1 clear through to No. 218; department ads; newspapers; first, second, and third issue revenues; Hawaii and revenues; match and medicine; Denmark envelopes; Swiss envelopes; revenue stamped paper; Louisiana State revenues; and more. The book was full, no extra pages at front or back and no loose pages. Some of the items are composites—and look as if (and could be, but are not) they are fantasies created with sharp scissors to order, i.e. a New York PM Provisional with Franklin vignette glued on and enhanced with black ink."

So much for the background. The analysis of what was included is interesting from several angles. It must be viewed in light of the fact that most engravers kept scrapbooks, and taking pride in their work, kept a book of proofs not only of their own work but of contemporaries as well. It is known that Smillie, Earle, Marster, and others kept these books, and it is not surprising that Saulnier, who as head of the Transfer Department, which must have made the printing plates, did so too. It is also not surprising that

Techniques of Letterpress Printing

Adapted from the "Philatelic Bulletin" of the Australian Postal Commission,
September 1975 Issue

The 7c Newspaper Sesquicentenary issue, the first adhesive postage stamp since the 1953 Food Production series to have the main design printed by letterpress, has rearoused philatelic interest in this process.

Letterpress is the oldest form of printing, and in Europe, had its beginnings in the 15th century. Before then, books and manuscripts could be reproduced only by making handwritten copies. The invention of movable type—individual raised, reversed letters, each on a standard-sized shank—enabled any manuscript to be set into words and lines, and type setting to be locked into a frame, inked, and pressed onto paper, to make any number of copies. To achieve this, various types of machines were evolved, from the early screw-down presses, through flat-bed machines, to high-speed powered rotaries like those which rapidly turn out hundreds of thousands of copies of daily newspapers. Rowland Hill, incidentally, is thought to have experimented with a form of rotary press, using continuous-reel paper, in the 1830s.

Type-setting was also speeded up by the invention, about 90 years ago, of the lino-type, on which operation of a keyboard causes letter/character moulds to drop into place. Molten metal is then poured into the line so formed, and the resulting "slugs" can be assembled like hand-set type.

The basic principle of letterpress (sometimes called also typography) is that the non-printing areas are cut away, leaving the printing image raised above the rest of the plate. Conversely, both intaglio and gravure are forms of recess printing, in which the printing image is engraved or etched into the surface of the plate or cylinder.

When ink is applied to a letterpress plate, it reaches only the printing areas. With intaglio and gravure, the ink covers both the printing and non-printing areas, and the plate or cylinder has to be wiped

to leave ink only in the engraved lines or etched cells.

Letterpress ink is roughly of the consistency of thick, stiff grease, and when applied by roller to the plate, is spread fairly evenly over all the printing matter. When it comes in contact with the paper, under pressure, the ink tends to squash outwards, towards the edge of each letter or other solid printing image. Under a magnifying glass, this "squash" can be seen at the edge of each solid, and is a characteristic identifying feature of letterpress. Also, working under pressure, letterpress tends to force the printing image into the paper (depending on the latter's thickness, and the amount of pressure) and the result can sometimes be seen or felt as a faint relief image on the reverse side of the paper. Neither squash nor impression occurs in intaglio or gravure, because the ink is carried in recesses, and the raised non-printing areas support the paper and the printing areas cannot press into it. However, with intaglio, there can be a depression on the reverse of the paper, caused by the latter being forced into the engraved or etched lines of the plate, but it should be noted that this is the reverse of the impression occurring in letterpress.

The Newspaper stamp was produced on an English-made Miehle two-colour press (with one color unit not in use). The machine has been in use at the Note Issue Department for many years, for all types of work suited to it—labels, wrappers, lettercards, etc. The 1974 Christmas aerogramme was printed on the same machine, using both colour units.

A similar Miehle press, but a one-colour machine, was used for the 1953 Food stamps, the red portions of the 1954 Red Cross and 1955 Y.M.C.A. stamps, the purple portion of the 1959 Queensland Centenary stamp, various postage dues, and the 9c overprint on the 8c Opal stamp.

Auction Accents
Report of Auction Sales of
Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:
Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:
Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Philatelists

(Continued from Journal No. 143, Page 145)

Robson Lowe International, Ltd., Bermuda. Sale of Feb. 15-16, 1979

ST. LUCIA

1909-13 Essays

A requisition was passed to De La Rue on December 15, 1909, calling for a new one-colour issue. During the next few years the printers submitted a number of different essays each with a vignette based on the "Badge of the Colony" but none was ever adopted and the idea was finally dropped. Each of the following twelve essays is mounted on thick white card (90x155mm. approx.)

"A"—2d. in green, vertical format, dated "Dec. 29th 09".	\$600	700
"B"—10/- in brown-lilac, vertical format, dated "Dec 29th 09".	\$600	750
"C"—2d. in grey, similar to "A" but modified, marked "Dupl." and dated "Jan. 7th 10".	\$600	750
"D"—10/- in rose-lilac, similar to "B" but modified, marked "Dupl" and dated "Jan. 7th 10".	\$600	750
"E"—10/- in bluish-violet, horizontal format, marked "Dupl" and dated "Jan. 7th 10".	\$600	750
"F"—2d. in blue-green, as "C" but with the sea (in the vignette) strengthened, marked "Dupl" and dated "March 30th 10" The card somewhat stained.	\$600	750
"G"—10/- in bluish-violet, as "E" but with sea similarly strengthened, marked and dated as last and with similar staining.	\$600	725
"H"—2d. composite essay, design as "F" but frame in blue-green and vignette in blue, marked "Dupl." and "Design subm. Border dark green. Centre red", and dated "Jan 12th 11".	\$600	800
"I"—10/- composite essay, design as "G" but frame in bluish-violet and vignette in violet-grey, similarly marked and dated as last except "Design subm. Border green. Centre purple".	\$600	750
"J"—10/- composite essay in large vertical format with frame and head in deep blue-green and vignette in violet, endorsed "Colours reversed on Design" and dated "April 11th 13".	\$600	900
"K"—as "J" but frame and vignette in carmine and head in dark green, similarly endorsed and dated.	\$600	1400
"L"—as "J" but frame in blue, head and vignette in dark brown, similarly endorsed and dated	\$600	1200

Revenue Stamps

1885 Scheme for printing Revenue stamps in doubly-fugitive inks: sheet (190x303mm.) dated March 26th 1885" and being six different perforated bi-coloured 1d. colour trials marked "1d", "2d", "3d", "4d", "6d" and "1/-", initialled and with various notes alongside	\$400	1400
1886 rough drawings and tracings and fine pen and ink drawings for 1d. printed stamp. 1d. oval stamp, 1/-, 2/-, 3/-, 4/-, 5/-, 10/-, £1, £5 and £10 stamps with fancy frames, all to be embossed stamps and each on piece of tracing paper dated "JAN 26th 86", the 2/- crumpled	\$250	900

ST. VINCENT

Queen Victoria

1882 (c), the manuscript of a printer's letter regarding the production of Revenue stamps to which is affixed a Grenada 1883 (but without "POSTAGE") 1d. in purple perf. 12 and overprinted "CANCELLED", together with proofs also in purple for suggested "ST. VINCENT" and "ST. VINCENT POSTAGE" tablets.	\$350	450
1899, duty plate die proofs on black on glazed card cut down to stamp size of the ½d., 1d. and 3d. to 5/- affixed to piece marked "May 25 60 leads from each die" and with red ink date "August 19th 1898" and diagonal stroke crossing the ½d., 1d. and 3d., also the similar 2½d. proof on separate piece marked "Oct 14 60 leads" with red ink date "Nov 21st 98" and crossed by diagonal line.	\$500	650

—a sheet of paper (160-290mm.) marked "June 21 1898" and "Colour Scheme" bearing six ½d. and two 1/- imperf. colour trials in the issued colours of the ½d., 1d. and 3d. to 5/- and with the denominations written alongside, also on a small piece (30x31mm.), a similar ½d trial in the colours of the issued 2½d.\$1500 2600

King Edward VII

1902 "Appendix" sheet (200x330mm.) of 3rd April 1902 bearing imperf. colour trials of the 1/- dull purple with black, brown or orange-brown duty plates and the 1d. in green with violet, brown or orange-brown duty plates, the first combinations marked "Approved W.H.M." and "2d" or "2/-" respectively, a vertical crease is clear of the proofs.\$900 2100

TOBAGO

1879 perforated 14 colour trials in purple (3) and in green (3) each with "2 CENTS" values expressed in purple, blue or red and affixed to paper dated "July 19th 1888" and headed "British Guiana Revenue Stamps/Scheme for printing the Stamps in Doubly Fugitive ink. . . ." each with suggested denominations of 2c., 4c., 6c., 12c., 18c. or 24c. and initials marked alongside\$250 2300
—5/- slate and f1 mauve, each with "SPECIMEN" overprint and affixed by the upper portions to small piece (58x27mm.), mint appearance but for a few perfs. slightly gum toned.\$600 1100
1883 2½d. blue perforated 12 and with hand-painted value tablet, affixed to card (60x80mm.) dated "3 SEP 83", very fine.\$400 1400
—1892 2d. registration envelope hand-painted essays in blue and white in oval and circular (as issued) designs, each on a piece of tracing paper (approx. 60x75mm.) and dated "JULY 1st 92" and "JUNE 21, 92" respectively, very attractive.\$250 700

TRINIDAD

1896-1909 Britannia design

Tests with re-agents

½d. in green, 1d. in black on red and 6d. in dull purple and black, five copies of each affixed to "Appendix" sheet (201x307mm.) dated "23rd March 1905" and headed "Stamps treated 24 hours after cancellation", the cancellation being manuscript "20/3/05 Cancelled", three are untreated, the others treated with sulphate of soda, bisulphite of soda, hypochloride of soda and neutral oxalate of potash\$150 240

TRINIDAD & TOBAGO

1922-28 King George V

Essay

3d. in black and blue, composite essay with hand painted value tablets and in similar design to that issued affixed to soiled card (115x90mm.) marked "C" and dated "1st May 22" on face and "Shield with head to be slightly reduced in engraving" on reverse.\$500 500

Die Proofs

Cut down die proof of the head and frames for the set of twelve values from ½d. to f1, affixed to piece (182x180mm.) marked with dates from "July 27th" to "Sept 8th" and "160.2 leads", and endorsed with diagonal red ink lines which cross six of the proofs, dated in red ink "31.8.22", the 1½d. "25.9.22".\$600 850

1935 Pictorials

Essays

Photographs of nine essays similar in design to the issued set but with face values expressed in sterling ½d., 1d., 1½d., 3d., 4d., 6d., 1/-, 5/- and f1\$75 65

1936 Essay

Essay prepared about this time comprising 13mm. circle around the base of which is "TRINIDAD & TOBAGO"; similar to the ¼d. values of Dominica and Grenada and affixed to piece (57x29mm.)\$40 45

TURKS ISLANDS

1883 Universal Colour Scheme on neat large sheet (204x350mm.) headed "Turks Islands Postage Stamps/Existing and proposed Schemes of Colour" and dated "Sept 25. 83" of the fifteen stamps, no less than six in various colours are printed from the key plate only. A splendid exhibition piece.\$2500 10500
1893 "Appendix" sheet (207x240mm.) bearing three general key-plate and six universal key-plate designs, all imperforate with hand painted "TURKS ISLANDS" at top with 1d. in carmine (both types) and in carmine and violet, 6d. in yellow-brown (both types) and in yellow-brown and blue-green and 1/- in chocolate (both types) and in chocolate and violet, all but two of the 6d.s with hand painted value tablets, dated "Dec 29th 1893" initialled and dated in red ink 1.1.94, two horizontal creases, one slight which affects the three 1d.s.\$3500 7500
1894 5d. olive-green and carmine imperforate with handpainted duty tablets and affixed to small piece.\$500 950

Postcards

1893 1d. red with artists drawing of stamp in brown-red with duty picked out in Chinese white, marked "Approved 28th Dec: 1892", some faults.\$250 400

Envelopes

1894 2½d. and Registered Envelope 2d., each artist's drawing in blue and grey with outlines and

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The Essay-Proof Journal No. 144

lettering in Chinese white, each painted on piece of tracing paper dated "MARCH 30th 94", some faults and creases, the 2d. with date partly missing\$200 650

TURKS & CAICOS ISLANDS

1900 "Salt raking" issue

Essays

$\frac{1}{2}$ d. (2) and $2\frac{1}{2}$ d. (2), four composite essays, one pair different from the other, all four in rather similar design to that issued but different ships and without dates, two in black and two in black and blue or blue and black, joins partly touched-up by hand, each affixed to card (90x115mm.), two marked "A" and "B" "Design brown Duty blue" and dated "July 4th 98" and two marked "AA" and "BB" and dated "10th Aug. 98".\$1200 2100

$\frac{1}{2}$ d. (2) and 2/- (2) four similar essays in the issued design except for details of the cactus in the upper corners and shading in places, each affixed to similar cards marked "C" and "CC" (for printing in one colour) and "D" and "DD" (for two colours), each dated "Dec. 30th 98". "D" and "DD" show two sails between the first and second mast instead of the issued triangular sail.\$1200 1700

2/- two similar essays (one not composite and in blue) embodying the whole Arms of the Colony and affixed to similar cards "EE" and "FF", also dated "Dec 30th 98".\$700 1500

Perforated Colour Trials

"Appendix A" sheet (172x309mm.) dated "June 27th 1900" bearing eleven $\frac{1}{2}$ d. and four 2/- colour trials with $\frac{1}{2}$ d. in blue-green, in carmine, in purple and in greenish brown for the $\frac{1}{2}$ d., 1d., 6d. and 1/- values crossed through and replaced by the issued colours; the three $\frac{1}{2}$ d. trials for the 2d., $2\frac{1}{2}$ d. and 4d. values in the accepted colours and the 2/- in indigo and in orange for the 2/- and 3/- values similarly crossed through and replaced by the issued colours, the whole marked "Approved WHM 20.7", a vertical crease affects the accepted $\frac{1}{2}$ d. and 1d. trials.\$2250 3200

"Appendix B" similar sheet (152x304mm.) with six $\frac{1}{2}$ d. and three 2/- marginal colour trials in alternative colours, a few perforations slightly trimmed, a vertical crease crosses the margin of one trial.\$2000 1900

1908 MCA 3d.

Imperforate colour trials

"Appendix" sheet (165x299mm.) dated "9th January 1908" bearing thirteen 1d. colour trials, all but three on coloured papers, the one in purple on yellow marked "Approved for 3d WHM 13.1.08" and with the issued stamp mounted alongside, a vertical crease does not affect any trial.\$2500 2900

1910 King Edward VII

Essay

3d.in Venetian red with hand painted background; near to the issued design and affixed to card (90x115mm.) dated "March 30th 09", marked on reverse "Submitted 30/3/1909 using our head. Appd 7 Apl 1909 Colours to be advised later".\$500 1000

Die Proof

Design without the three value tablets struck in black on glazed wove (33x35mm.) dated "May 11 1909".\$500 850

1909-22 Turk's head Cactus

Essays

Pen and ink drawing of the Cactus on thin card (101x153mm.) marked "reduced to $\frac{1}{4}$ of width of natural size" and an essay in blue-green in near the issued design, affixed to card (90x110mm.) dated "Febr. 9th 10", slight marks on face.\$600 850

Die Proof

In deep blue-green on wove paper (35x44mm.) dated "2 May 1910".\$300 600

Imperforate Colour Trials

"Appendix" sheet (190x278mm.) dated "9th Jany. 1911" bearing four $\frac{1}{4}$ d. colour trials in two shades of rosy mauve, in carmine-red and in red, this last marked "Approved WHM 11.1.12", also both $\frac{1}{4}$ d. colours affixed to piece and each overprinted "SPECIMEN" (D 12), both a little soiled; a vertical fold does not affect any trial.\$750 900

1913-21 King George V

Essays

Die proof with blank value tablets and unfinished Cactus spaces and small head struck on thin glazed card (24x27 $\frac{1}{2}$ mm.) marked "Frame by Pearce Not approved".\$400 900

1918 War Tax overprints, four "WAR/TAX" essay overprints on two pieces of paper, the issued type marked "Approved for Turks Is WHM 25/3/18"\$200 570

1922-26 "POSTAGE" issue

Essay

$\frac{1}{2}$ d. in brown, composite essay of the issued design with hand painted background to head, affixed to card (27x32mm.).\$200 900

Colour trial

Imperforate trial in purple on blue without value expressed affixed to piece (94x38mm.) marked "Appd for 10/- duty 24.9.27".\$500 800

Note: A 10/- value was not issued in this design

WINDWARD ISLANDS

1890 "Appendix" sheet (66x325mm.) dated "April 10th 1890" and bearing fourteen perforated key type proofs in purple (9) and green (5) with hand painted "WINDWARD ISLANDS" and duty plates for ½d. blue-green, 1d. rose, 2d. grey-blue, 2½d. light blue, 3d. mauve, 4d. orange, 6d. brown, 8d. reddish-brown, 9d. slate, 1/- mauve, 2/- light blue, 5/- orange, 10/- reddish-brown and £1 rose; beautiful.\$6000 19300

Although the following sales took place several months ago, the specialized nature of the seldom-offered material presented makes the realizations still pertinent.

Harmers of New York, Inc. Sale of Nov. 1, 2, 1978.

SIAM

The Henry Madden Collection

ESSAYS, PROOFS, ETC.

The Kings Mongoram Issue

Essays of unadopted design in yellow, violet, blue, red and green, margins all round, very fine 210.00

THE ELEPHANT ESSAYS

ABOUT 1881-82

Unadopted design in red, large margins, thinned, very fine appearance 70.00
Bi-colored Elephant essay in yellow & red, large margins, light creases, rare 110.00
Set of 5 diff. colors 290.00

FIRST ISSUE ESSAYS

4 August 1883

Kings Head in black, probably on India, mounted on card, with inscription "Illustration No. 1" at bottom, prepared by Messers Waterlow & Sons Ltd., rare 310.00
Similar, (several small differencies) with "Illustration No. 2" at bottom 280.00
Die Essay of Head of the adopted design by William Ridgeway, very rare 500.00

Trial color plate proofs

1sek blue, very fine(4P) 42.50
1sek, deeper shade(4P) 37.50
Same, pairs of each shade(4P) 180.00
1sa blue, corner copy, very fine(5P) 67.50
1sa carmine, very fine(5P) 40.00
1sa, single, ovpt. Cancelled(5P) 150.00

The unissued 1 FUANG

1fa vermilion, trial color die proof, very fine 230.00

Trial color plate proofs

1fa black, fine 90.00
1fa carmine, ovptd. Cancelled, very fine 160.00
1fa, ovptd Waterlow & Sons Ltd. Specimen, very fine 37.50

PLATE PROOFS LINE ENGRAVED, BY WATERLOW AND SONS LTD.
BLOCKS OF NINE

1sol, 1att, 1sio, 3 of each combined in block of nine, color brown, very fine(1-3P) 270.00
1 Fuang (unissued) carmine, blk of 9, very fine 260.00

The following lots inscribed in margin
"WATERLOW & SONS GREAT WINCHESTER STREET LONDON"

1s, 1att, 1sio, brown, blk of 9, very fine	(1-3P)	—	280.00
1sik blue, blk of 9, very fine	(4P)	—	160.00

The following lots overprinted
"WATERLOW & SONS LTD SPECIMEN"

They have one punctured hole and are perforated, all are blocks of nine.

1sio, 1att, 1sol, brown, very fine	(1-3P3)	—	260.00
1fa (unissued) carmine, very fine		—	160.00

1887-91 SECOND ISSUE

A rough hand sketch of the 4a as prepared by Whitehouse, Morris & Co. Ltd. along with correspondence, fine condition on parchment paper		—	500.00
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The De La Rue Printing

Die Proof in black of the vignette of King Chulalongkorn, inscribed "Before Hardening"		—	450.00
Similar to last in green, no inscription		—	425.00
Die proof in black before corners and value tablets were inserted, inscribed "Before Striking"		—	190.00
Same, inscribed "After Striking"		—	340.00
Same, inscribed "Before Hardening"		—	320.00
Same, inscribed "After Hardening"		—	330.00
Same, without inscription		—	330.00
2a, violet & blue, trial color die proof, stamp size very fine. The only recorded copy	(12)	—	270.00
1att to 64a, compl. set, ovptd. canceled (Specimen), part o.g. to unused, 8a top right corner off, fine	(11-18 Spec.)	—	230.00

PROOFS OF SECOND ISSUE
REJECTED PLATE

After the new plate had been made for the new 1 ATT value, it was not considered a good portrait as the eyes were too hard. A new die was prepared and a plate made, but no stamps were ever issued.

Die Proof in black of Head of King Culalongkorn, stamp size, rare	—	110.00
Similar but with changes in face and eyes	—	125.00
Die Proof in black, no corn or tablets added, stamp size, rare	—	135.00
Similar but facial changes	—	115.00

1907 FISCAL STAMPS OVERPRINTED FOR POSTAGE

Trial printing proofs of the surcharges used, namely the 1t, 20t, 40t, made on newsprint. Very rare	(106P-108P)		230.00
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Overprinted Specimen

10t, 20t, 40t, l.h., fresh and very fine. Scarce	(106-8	unl.	230.00
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1908 JUBILEE ISSUE

Proof Impression of the Overprint used for the issue before correction, showing the position of the Error of Date (the famous "137" instead of "127") and other varieties, some flaws of little consequence. A very unusual and rare sheet of 100, Est. Cash Val. \$300-500		—	2000.00
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PROOFS OF WATERLOW AND SONS

From Sample Books overprinted "Waterlow & Sons Ltd. Specimens"

8 diff. incl. one Revenue and 3 Air Post, very fine, rare set		—	320.00
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Harmers of New York, Inc. Sale of Nov. 20-22, 1978.

AUSTRIA

Original hand-drawn essays, proofs, autographs, etc.

The following lots comprise a wonderful selection of hand-drawn or hand-painted essays, proofs, autographs, etc. by some ten different designers or engravers.

Many of the essays are unique or near-unique; of many of the proofs only some three exist. Much of the material, in the form of original die proofs, comes from the Estate of the engraver Professor Hubert Woyty-Wimmer. Work of this great engraver can be seen in the "Post and Telegraphen Museum" in Vienna.

Music, engraved die proofs of stamp-type labels, ca. 1955(?), compr. Mozart (4 colors), Haydn and Schubert. All autographed in pencil by G. Wimmer (engraver). Very fine and colorful. Est. Cash Val. \$25	—	20.00
1947, for Franz Grillparzer 18g, original pencil sketch (55mmx68mm) on card, autographed by (Prof.) Ferd. Lorber, designer and engraver. Also block of stamp autographed in margin. Artistic. Est. Cash Val. \$200-300(489)	—	120.00
1948, for Adalbert Stifter 40g, original pencil sketch(65mmx81mm) of head on cream paper by the same artist, autographed as previously. Beautiful item. Est. Cash Val. \$100-150(517)	—	120.00
1949, for Anton Bruckner 40g, original pencil sketch by the same artist (53mmx66mm) on cream paper of the stamp, very similar to issued design. Also corner pair of stamp, a used copy with first-day pmk and proofs in black on "Gedachtnismarke" (cut down); four items autographed, "Fred. Lorber". Est. Cash Val. \$250-300 (518)	—	140.00
1948 60g red brown, two n.h. corner blks of four, autographed respectively by (Prof.) W. Dachauer (design) and (Prof). F. Lorber (engraver.) Also autographed photos of both. Est. Cash Val. \$50-100	(50.00+)	42.50
1949 Strauss 1s dark blue (2 corner blks. autographed by Dachauer), 1949 Millocker 1s dark blue, 1951 Lanner 60g dark blue green (corner blocks of each autographed by Lorber). all n.h., very fine. Est. Cash Val. \$75-125(561, 2, 574)	80.20+	62.50
1949, for St. Gebhard 30g., original ink sketch (pantograph) on tracing paper (190mmx250mm) by (Prof.) H. Woyty; very similar to accepted design but before addition of lettering. Autographed. Also n.h. corner block of 6, letter-head with proof in black and issued stamp, photo of Woyty, all autographed with full signature "H. Woyty-Wimmer." Est. Cash Val. \$150-250(564)	—	110.00
1951, for Scout Jamboree 1sh, rough sketch in pencil and blue and black ink (55mmx160mm) on cream carton paper, by Ernst Schrom(designer) pencil-autographed. Also n.h. block of four of stamp and strip of three on F.D.C. Est. Cash Val. \$200-300 (576)	—	280.00
1923 Views 100k to 1000k, set of small die proofs in correct colors specially mounted in descriptive folder (d'gd) pencil autographed by designer and engraver. No. 13 of 250 issued. Mi DM 900 (B57-65P)	—	260.00
1946 Madonna, original pencil drawing on tracing paper of the vignette of the 10g+40g (120mmx230mm) by the winning engraver H. Woyty, signed in corner. Also his full signature on small piece. Very attractive. Est. Cash Val. \$100-200(B193)	—	60.00
Eight diff. values in n.h. corner blks of 4, autographed by designer or engraver; also autographed plates of R. Franke and Herbert T. Schimek(B189-90, 192-95, 197, 198)	42.80+	40.00
Five original ink sketches (pantographs) on tracing paper (255mm deep x various widths) compr. Rudolf IV (3g+20g)—vignette and vignette and frame; Tomb of Frederick III (5g+20g)—vignette; Statue of St. Stephen (8g+32g)—vignette and frame; Madonna (10g+40g), vignette. All by the engraver H. Woyty who has signed two. Also incl. set and extra vals. Est. Cash Val. \$500-750(B189-98)	—	425.00
6g+24g, 50g+1.80g, n.h. corner blks. of 4 autographed by the engraver Hans Ranzoni, Jr.; also autographed photo (1948) and "best wishes" autograph (16.8.79) (!)(B191, 6)	(9.00+)	10.00

Ranzoni designed and engraved the Renner sheets.

1947, for Race Horse and Jockey 60g+20g, original black and white water color and pencil design of the vignette on card, signed by C.F. Bauer. The design (in reverse) was used with only minor alterations. Also three blocks of 4 of the stamp, a mounted plate of Bauer, all autographed. Est. Cash Val. \$50-100(B207)	—	130.00
Providence Statue for 8g+2g, two original pencil and ink sketches on tracing paper, first of statue (95mmx180mm), second of part of statue (110mmx165mm), each emphasizing one part, by engraver H. Woyty and autographed. Est. Cash Val. \$200 (B209)	—	150.00
Nymph Egeria for 30g+10g, original ink sketch (pantograph) on tracing paper with some pencil shading (185mmx170mm) of vignette, autographed by engraver H. Woyty. Est. Cash Val. \$100 (B214)	—	60.00
Set of 10 small die proofs in black mounted on printed page (232mmx180mm) with pencil autographs in bottom margin of Ernst Schram, the designer and the four engravers. Est. Cash Val. \$50-100(B208-217P)	—	57.50
For 35g+15g; first, rough pencil sketch for then 50g value (80mmx92mm); second, pencil and ink sketch on tracing paper for 00g value (90mmx110mm) with red squared overlay; third, pencil sketch of two hands on tracing paper (125mmx128mm) very similar to the stamp. Interesting group; last two signed by designer, Sepp Jahn. Est. Cash Val. \$150-250(B221)	—	110.00
For 60g+20g, pencil and ink sketch on tracing paper of vignette (66mmx66mm) with red squared overlay, signed by Sepp Jahn. Also set in n.h. blocks of 4. Est. Cash Val. \$50-75(B218-223)	—	50.00
For 60g+30g, original ink sketch (pantograph) of vignette on tracing paper (205mmx245mm) by engraver H. Woyty. Est. Cash Val. \$100(B249)	—	45.00
Set of 10 die proofs in black mounted on printed page (103mmx157mm) with pencil autographs in bottom margin of Strohofer (designer), Ranzoni and Woyty (engravers). Also n.h. set. Est. \$50-100(B235-244P)	—	90.00
For 60g+30g, original ink sketch of vignette on tracing paper (160mmx208mm), autographed by Woyty (engraver). Also n.h. set with this value on card, autographed by Woyty. Est. Cash Val. \$100-150(B245-251)	39.70++	60.00
Set of 7 die proofs in black mounted on printed page (205mmx165mm) with pencil autographs in bottom margin of designer (Schrom) and two engravers (Ranzoni and Woyty.) Also n.h. set. Est. Cash Val. \$60-100(B245-251)	39.70+	60.00
For 1.40s+70g, original pencil design on paper (78mmx98mm), autographed by the designer Sepp Jahn. Est. Cash Val. \$75-150 (B259)	—	50.00
Set of 8 die proofs in black, cut out from the printed pate. Also original self portrait in pencil (55mmx107mm), autographed by Sepp Jahn, dated 1950. Est. Cash Val. \$50-75(B252-259P)	—	80.00
For 40g+10g, original ink sketch in black (some red shading) of the Arms of Austria (reversed) on tracing paper (200mmx195mm), signed by the engraver Woyty. Also n.h. set. Est. Cash Val. \$50-75 (B265, etc.)	—	65.00
Set of small die proofs in black (with coloring where appropriate) mounted on compl. "SONDERPOSTMARKENSERIE," autographed by designer W. Dachauer and engraver H. Woyty. Also n.h. set. Est. Cash Val. \$25-50(B264-267P)	—	52.50
A similar set of proofs on cut-down sheet; also n.h. set with full signature of H. Woyty-Wimmer on his note-paper. Est. Cash Val. \$20-40(B264-267P)	—	42.50
For 1.70s+40g, an original study of the head and hand of the electrician on three sheets, each about album page size, from the preliminary pencil design to full detail; six heads, etc. in all. Each sheet autographed by the engraver H. Woyty. Also a n.h. set. An interesting group. Est. Cash Val. \$250-500(B276, etc.)	—	200.00
Set of 4 small die proofs in black mounted on "Sonderpostmarkenserie, autographed by Woyty. Also n.h. set and a woodcut by Ernst Schrom, autographed. Est. Cash Val. \$50-100 (B273-276)	—	80.00

For Syngraphists

NASCA, New York, NY. Sale of July 18-19, 1979. "The London Collection".

ALGERIA

20 Francs. (Pick-9). Proofs of the face and back without signatures or date. Unc., mounted on card with hinged card frame for each. There is slight wrinkling at the sides. 2 Pcs. (\$200-Up) \$130.00

CHILE

BANCO NACIONAL DE CHILE. 1 Peso. Back. Artist's paste up model for an American Bank Note product on card. Engraved portions in corners and engraved medallions; the rest is done in green and white ink, freehand. Unc., but scuff stains on face, mounting remnants on back. (—) 185.00

DANISH WEST INDIES

BANK OF ST. THOMAS. \$5. Proof dated 1860 by ABC, blue text. Printed on original card. Unc., small punch holes. (\$500-Up) 1000.00

Pick lists issued notes (which these do not resemble in any way, though they seem to be modeled for Pick-13, 14) at \$450.00 VF.

— Proof by ABC on India paper only. Red on white. VF-EF, 6 small punch holes. (\$500-Up) 1100.00

DOMINICAN REPUBLIC

CENTRAL DE SAN ISIDRO (HATTON Y HERNANDEZ). 5, 10, 25 Centavos. January 1, 1883. Printed and engraved by N.F. Seebeck of 97 Wall Street, New York. Green, white and pink paper respectively. The backs are orange, brown and orange. Unc., punch hole, the first with a mounting remnant on its face. 3 Pcs. (\$250-Up) 300.00

Seebeck, the producer of these notes, was well known for his Latin American postage stamps which are still called "Seebecks."

IGENIO "LA FE" (J.E. HATTON Y CA). 2½, 25 Centavos. January 1, 1883. Printed by N.F. Seebeck, 97 Wall Street N.Y. Green or orange backs. AU, EF, remainders. 3 punch holes. (\$125-Up) 425.00

ECUADOR

BANCO PARTICULAR DESCUENTO I CIRCULACION. (Guayaquil). 2 Reales. Proof by American Bank Note on original card. Green and black. Unc. rev. mounting remnants. (—) 300.00

GREAT BRITAIN

BANK OF ENGLAND 1820's PROOF ESSAI ON FULL CARD

£1, designed by R. Smirke of the Royal Academy for the bank with the aid of William Finner "Sculp." Britannia with lion and shield with herself at left; Neptune, sea horses and Nereids at center; Female personification of Navigation at right. The note is 198 x 122mm; the card is 306 x 220mm. The card shows signs of handling and foxing but is not folded or otherwise impaired. (\$500-Up) 350.00

ITALY

BANCA NAZIONALE NEL REGNO D'ITALIA. 10 Lire. (Bobba-83). Proof by American Bank Note on card of black portions of the note only. Unc, corners clipped, face pencil notations. (\$125-Up) 140.00

Stamps on the back dated Oct 11, 1883 indicate that this proof was, at one time, the property of the "Office of the Chief of the Bureau of Engraving & Printing of the U.S."

MEXICO

BANCO NACIONAL DE MEXICO. 500 Pesos. (Pick-178). Proof on card by American Bank Note with printer's Proof of the left vignette of "History". Unc. (\$300-Up) 200.00

MONACO**ESSAIS**

50 Centimes, 1 Franc. (Pick-3, 5). Former is ultra marine blue; the latter is blue grey on both sides. There is red ink bleed through on both notes. Unc. 2 Pcs.
(—) 110.00

PANAMA

BANK OF PEREZ Y PLANAS. 5 Pesos. (Pick-12), Proof note, VF, badly torn and partially repaired at the right, 6 small punch holes at the bottom. (\$200-Up) 320.00

PERU

BANCO DEL PERU. 1 Sol. Proof by American Bank note dated 2.4.1864 (Pr. 025). Unc. 4 mounting remnants on the back.(—) 200.00

PHILIPPINES

PHILIPPINE NATIONAL BANK. 20 Pesos. (Pick-48). Proof by the BEP on full card of the black parts of the note only. Unc.(\$500-Up) 600.00

Pencil notations in the lower right corner. "10084, Saso Pf. G. Fc. Quiller 20 Jan 1920."

SOUTH AFRICA**Hand Made Essay Note**

— Pretoria Branch. Hand-drawn, water-colored essay on thick brown laid paper, backed with white paper. Colors are blue and pink with white and black. Design made for Waterlow & Company and used by them, in modified form for the notes of the Standard Bank in the several regions of Southern Africa. Also, a Proof, on India paper only, of Britannia with shield which was used for the £5 denomination. All are Unc and Very Rare. 2 Pcs.(—) 750.00

There is a pencil notation on the reverse "Approved for general idea TRS"? 12/11/15.

COLLECTION OF AMERICAN PROOF VIGNETTES

Colombia. American Bank Note Co. vignettes of Torres (V-42769), Narino (SP. V42508), Bolivar (SP-V-50048), Santander (SP-V-500450), Sucre (SP-V-50205), Cordoba (SP-V-42506) Caldas (SP-V-74353). Also, Mexico. Juarez. (SP-V-42964) in frame; others on large white cards. National Bank Note Company. "L'ORIENT" used for Latin American and Asian notes, tear in top edge. 9 Pcs. (\$100-Up) 120.00

COLLECTION OF WATERLOW & SON VIGNETTE PROOFS

King Alfonso XIII of Spain. Vignette 12801 in green, some in black. Vignette 11655 in formal dress uniform. Same, miniaturized for bond coupon used in plate 11758; black and green printings. Honduras. July 12, 1932 left quarter of an Indian on a proposed note "Lempira Cuadro de Carlos Zuniga Figueroa." (Pick-34). Indian or Chinese woman (vignette No. 11206) in red. 18th century man in classical helmet (No. 11132), in red ink. Brazil. Dom Pedro II. Oct 21, 1943, No. 17280. It was apparently not used for notes. Saldanha Marinho. From a 200 Mil Reis note (the rest of the plate was blacked out but left its impression). (Pick-82). Only item on India paper, torn. Joaquim Xaxier da Silreira Junior in purple on waxy paper. No. 15224, dated 23.6.1936. (Pick-59). INDIA. Moslem ruler, vignette 10144. IRAN. Ahmed Shah. Vignette No. 10014. (Pick-11). "Sir Philip H. Waterlow Bart Chairman 1879-1923". Used on company advertising. Sir Philip was deposed by his nephew Sir Edgar in a palace revolution in 1923, only to fall victim in turn to Alves Reis' ingenious counterfeiting scheme a few months later. 14 Pcs. (\$200-Up) 115.00

PROOFS BY W. H. LIZARS OF EDINBURGH

COMMERCIAL BANK OF SCOTLAND. Portraits of Queen Victoria and Prince Albert on the £1 note of 1848-50. Also a vignette of William IV, bank unknown but blue and black. Also a picture of Zeus as an eagle carrying off one of his girl friends with the Lizars imprint. Finally, 2 portraits of Queen Victoria and Prince Albert from the £20 notes of the Perth Banking Company. Mounted behind a card. 6 Pcs.(\$100-Up) 55.00

Various vignettes including progress proofs of the Roman man's vignette on the 1 dollar note of the Chartered Bank of Hong Kong (Pick-A10). 6 items, Waterlow product. Proof of the back vignette of SPAIN. 500 Pesetas. (Pick-32), with 89, 60 written on it. Glasgow harbor (?) scene. Liberty and Justice, latter with No. 97 written on it. 1000 Peso coupon for a Chilean bond. Beehive vignette by American Bank Note. Helmeted woman with gems of Prussia and a lion. 13 Pcs. (\$125-Up) 150.00

RARE VIGNETTE NOTE BOOK

AMERICAN BANK NOTE COMPANY. Special Colombia book of 7 vignettes and 8 matching specimen notes as follows;
1) Vignette - Bolivar, special-V-50046. 1,500 Pesos. Pick-343, 383).
2) Vignette - Santander, Special-V-50045. 100 Pesos. Pick-377 20.7.1957.
3) Vignette - Carrilo Torres-V-42769. 2 Pesos. Pick-348.
4) Vignette - Corodoba - special V42506. 5 Pesos. Pick-353.
5) Vignette - Caldas - Special V-74353. 20 Pesos - Pick-365.
6) Vignette - Sucre - Special V-50206. 50 Pesos - Pick-373. 1.1.1953.
7) Vignette - Narino - Special V-42508. 5 Pesos - Pick-347.
Al Unc. 15 Pcs. (\$300-Up) 440.00

Offered in the Stanley Gibbons sale of Feb. 23, 1979, was an example of one of the die proofs of the type described in Robert H. Pratt's article "The Birth of a Die" in JOURNAL No. 143, Summer 1979. Described as "Newfoundland 1857 'background' die proof in black on India for the 1d. value (also used for New Brunswick values) on India paper (60 mm. x 75 mm.)", it was estimated to bring £400; the realization was £325. From the sale catalog illustration, it appears that the item is very similar to Fig. 7 in the article.

A complete Roosevelt Album for small die proofs sold for \$55,000 against a \$39,000 estimate at the Scott Auction Galleries of New York in March 27, 1979.

HENRY SAULNIER'S SCRAPBOOK

(Concluded from Page 190)

the plate proofs exceed the die proofs, and that "composites" were included. Since it was for a working director, the book could have been intended for record or sales.

The sad thing is the close trimming of the proofs. Certain ones I have positively identified as die proofs through known differences. Other I know come from proofs of the trade sample sheets on India, but most are plate proofs. The listing here will indicate the scope and completeness of this collection.

Canada	Newfoundland
a. 15 plate proofs of the entire pence issue—some overprinted SPECIMEN	28 plate and die proofs of the 1865-1871 issues
b. 12 plate proofs of the entire first cents issue	New Brunswick
c. 8 plate proofs of the large cents issue (British Ameican Bank Note Co.)	22 plate and die proofs of the 1860-1864 issues
d. 10 Nesbit proofs of envelopes	Nova Scotia
e. 9 plate proofs of the 3rd Issue Bill stamp (British American Bank Note Co.)	25 plate and die proofs of the 1860-1864 issues—some overprinted SPECIMEN
f. 30 plate proofs of the cents values 2nd Issue Bill stamp	Argentina
g. 21 plate proofs of the dollar values 2nd Issue Bill stamp	5—proofs of the 1868 issue
h. 14 plate & die Proofs of the Law stamp	6—proofs of the 1873 issue
i. 29 plate proofs of the Law stamp with various overprints	3—proofs of the 1878 issue
j. 1 die proof of the Quebec Registration stamp	3—proofs of the 1877-80 issue
k. 14 plate proofs Quebec Law stamp	2—proofs of the 1884-87 issue
l. 9 plate proofs Ontario Law stamp	2—proofs of the 1899-1903 issue
Total 172 Canadian Proofs	9—proofs of the revenue stamp

Secretary's Report

By DAVID E. McGUIRE, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1548 Berman, Aubrey, P.O. Box 311, Skokie, IL 60077 (U.S. Postal Stationery) by David E. McGuire
1549 White, Dr. Jack C., 972 So. Penn Dr., West Chester, PA 19380 (U.S.) by Dr. Nelson P. Aspen
1550 DuPont, Dan, 12757 Archwood St., No. Hollywood, CA 91606 (U.S. Type & Obsolete Notes)
by Theodore Kemm
1551 Hankins, William R., P.O. Box 1427, Bellflower, CA 90706 (British Columbia) by David E. McGuire
1552 Wickwire, Charles F., P.O. Box 2431, Abu Dhabi, U.A.E. (U.S., Canada) by David E. McGuire
1553 von Stein, Donna, C/O Voncorp, Dunedin, FL 33528 (U.S.) by Barbara R. Mueller

Change of Address

- 422 Tartakow, Emile A., to 110 E. 9th St., Suite B486, Los Angeles, CA 90079
1464 Bender, Walter G., to 1220 Afton, Apt. #71, Houston, TX 77055
1250 Ripp, Michael H., to 4301 Poche Court West, New Orleans, LA 70129
1272 Bostwick, A. F., to 15851 Pasadena Ave., L6, Tustin, CA 92680
1178 Torres, Dr. David, to Dept. of Modern Languages, Angelo State Univ., San Angelo, TX 76901
1354 Farr, Dr. John T., to Office of Academic Affairs, Univ. of Nebraska, Omaha, NB 68182
1493 Alevizos, George, to 2716 Ocean Park Blvd., Santa Monica, CA 90405
1152 West, Charles R., to P.O. Box 558, Berwyn, IL 60402
1439 Anderson, David P., to 2106 Lynwood Dr., Champaign, IL 61820
1494 Schell, Randall E., to 73 Sycamore St., Apt. 3, Somerville, MA 02145
1492 Nylander, Gerald, to 1437 Cove Dr., Prospect Heights, IL 60070
1323 Haller, Donald E., Jr., to 350 Palm Island, S.E., Clearwater, FL 33515
1337 Royer, Martell B., to P.O. Box 2220, Hammond, IN 46323
1249 Schwartz, William S., to 3084 Sunflower St., Thousand Oaks, CA 91360
1487 Mulé, Joseph, Jr., to P.O. Box 7538, Ft. Lauderdale, FL 33338
1299 Leverton, A. M., to c/o Bridger & Kay, Ltd., 24 Pall Mall, London SW1Y 5LP England
1155 McGlone, William, to 1725 "D" Northfield Sq., Northfield, IL 60093
1203 Sauber, James W., to Route 4, Box 472, Marble Falls, TX 78654
1347 Miller, Charles D., to 9185 Oak Leaf Way, Roseville, CA 95678
1260 Rustad, Roland, to 521 Sawmill Rd., Durango, CO 81301
1436 Dumas, Dr. Elee C., to 2850 Regent St., Kettering, OH 45409
822 Smedley, Glenn B., to 202 Beaver Ct., #8, Colorado Springs, CO 80906
744 Rochlin, Phillip, to 15202 Poplar Hill Rd., Accokeek, MD 20607
1207 Smith, Samuel S., to 1111 Lincoln Rd., 8th Fl., Miami Beach, FL 33139

Member Reinstated

- 1238 King, James D., P.O. Box 196, Ridgewood, NJ 07415

Change In Status

- 1340 Jackson, Miss Frances H., to non-member subscriber

Resignations

- | | | | |
|------|------------------|------|-----------------------|
| 216 | Davenport, L. A. | 1465 | Firmbach, Clifford P. |
| 379 | Tarallo, George | 1468 | Steinhart, Allan |
| 1061 | Milne, Brian F. | 1516 | Holder, Franklin P. |

Enumeration of Membership

Number reported in JOURNAL #143	409
Gains	7
Losses	7
Net Membership	409
Non-Member Subscribers	31

IRISH HANDICRAFT EUROPA DESIGNS

The 1976 Irish Europa stamps feature Irish Delftware—a spirit barrel and a bowl with interlaced sides.

Delftware is richly ornamented earthenware intimately associated with the town of Delft in Holland, where, in the early half of the 17th century, the expertise of its potters was unexcelled. The craft is known as Faience in France and Maiolica in Italy. The ware was made with great distinction in Ireland in the second half of the 18th century, a particular feature being the fine, but naive, landscape painting done in the Dublin factory of Henry Delamain. It was made in Belfast, Limerick, Youghal, Rostrevor and at a number of factories in Dublin. The spirit barrel on the 9p stamp and the bowl on the 11p stamp were both made in Henry Delamain's factory in Dublin and painted by Peter Shee about 1756. The factory mark is seen in the lower right hand corner of both stamps.

The bowl is privately owned and the barrel is the property of the Thomond Museum, Plassy, Limerick.

The photogravure designs were adapted for use on the stamps by Patrick Hickey.

BRITISH COLUMBIA

I am interested in purchasing proofs or essays of British Columbia and am willing to pay full retail for them. I am also interested in obtaining information about British Columbia proofs and essays such as: how many are known to exist, etc.

BILL HANKINS

P.O. Box 1427

Bellflower, CA 90706

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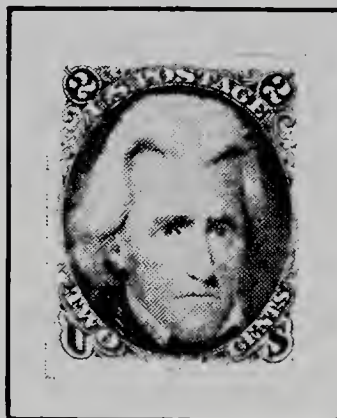
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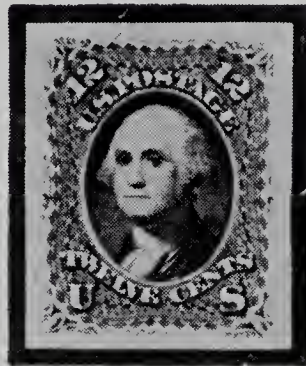
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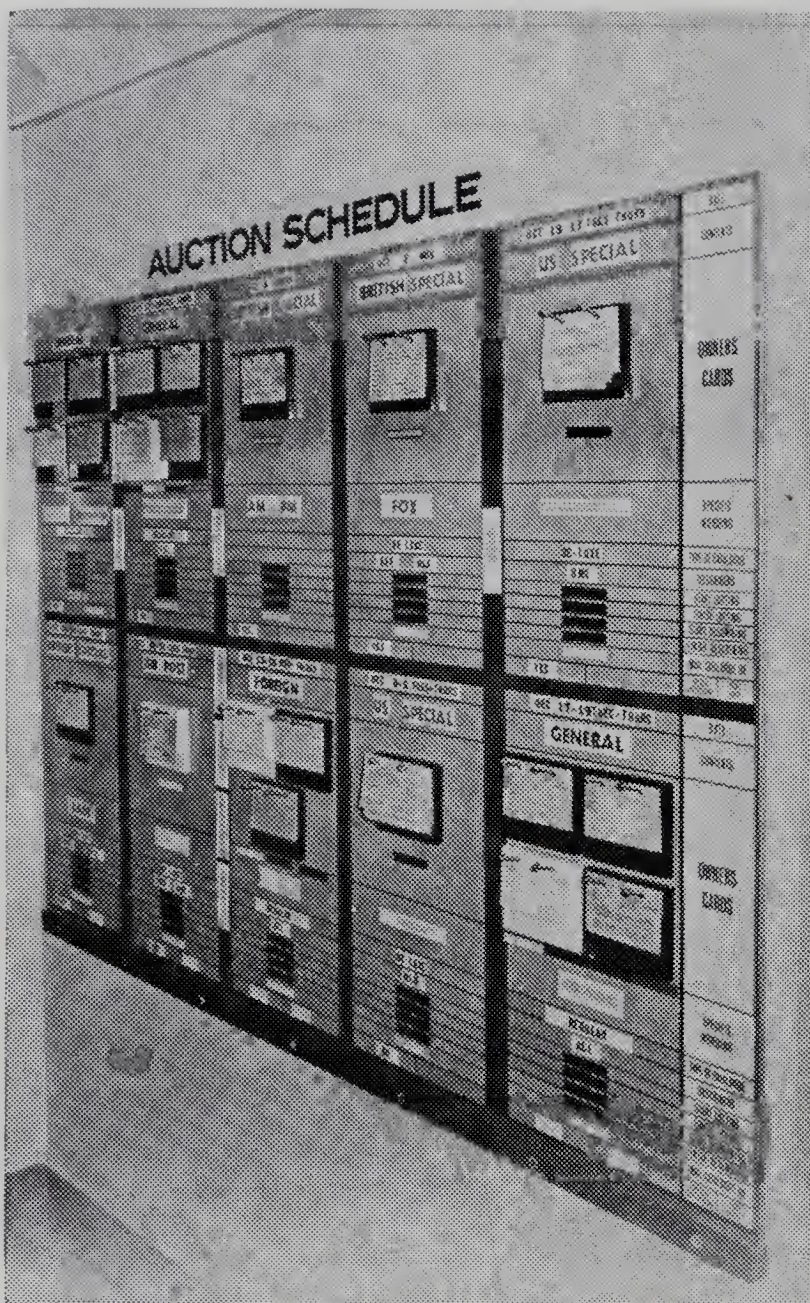
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